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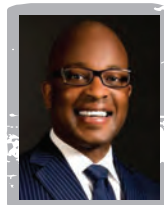
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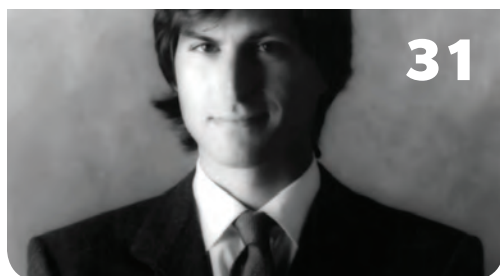
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Claude Lanzmann's latest, *The Last of the Unjust*, continues his exhaustive examination of the Holocaust.

"Everybody is a content creator, everybody is a distributor and everybody is a user." 51



Steve Jobs: His Story is just one of *realscreen*'s MIPCOM Picks for 2013.



on the cover

Master documentarian Errol Morris, as photographed by Mike McGregor

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A major automotive brand entered shark-infested waters this year via Discovery's 'Shark Week.'

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New kids on the doc block

For those non-fiction producers who aren't yet deep in negotiations with Hollywood showrunners to film a factual drama, the recent news concerning new platforms entering the documentary space must be more than welcome.

Within the last few months we've seen *Time* magazine, Al Jazeera English, and the mighty Netflix announce their moves into the doc genre, all with seemingly unique remits and perhaps singular approaches to creating and commissioning their content.

Time's Red Border Films, for example, intends to release at least one short documentary per month and two "expanded projects" over the course of a year, with the onus being on "deeply reported original films by award-making filmmakers," with many of them coming from *Time's* stable of photographers.

Al Jazeera English, meanwhile, is showing it means business on the human interest doc front by hiring Kathy Davidov, formerly the executive vice president of production for National Geographic Television, as senior exec producer of its doc team, and former ITVS International and Sundance Channel exec, Cynthia Kane, as senior producer.

The move by *Time* and Al Jazeera English into the doc space follows similar initiatives from other news organizations such as CNN and *The New York Times*. For Netflix, however, its foray into documentary acquisition and commissioning signals that its powers that be see the audience for documentaries as a potentially lucrative one to chase.

Consider the above, along with the evolution of YouTube's business model from online streaming video service to dedicated content channel hub, and VoD destination Vimeo offering up advances of US\$10,000 to filmmakers at the Toronto International Film Festival to get first crack at digital windows (see our story on page 17). It all paints a rosy picture for those entrenched in the "traditional" documentary world, especially in the face of the long-running trend towards more "commercial" fare on the North American cable nets.

But before the champagne is uncorked, think about the following: Netflix's first commissioned docuseries will feature global comedy superstar Russell Peters, and while CNN Films is certainly making its presence felt in the doc community with some interesting commissions, acquisitions and hires, it's also brought some big names from the field to the party, ranging from Alex Gibney to Steve James.

As these and other players come to the table, it's imperative that filmmakers looking into these new avenues continue to do their homework, spend some quality time with the network/platform, and get to know what it needs. The field of dreams may be getting bigger, but so will the number of players in the dugouts waiting for a chance at bat.

Cheers,
Barry Walsh
Editor and Content Director
realscreen

CORRECTION: In our May/June '13 issue we incorrectly named the prodcos behind History's *Hatfields & McCoy's: White Lightning*. The series is produced by Coolfire Originals and Thinkfactory Media. We regret the error.

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Brands, collaboration and innovation at BCON Expo

By the time this issue of *realscreen* hits the streets, summer will officially be over and we'll be well into the hectic season ramping up to MIPCOM, the World Congress of Science and Factual Producers, and of course, the Realscreen Summit.

Ahead of that craziness the *realscreen* team will be presenting BCON Expo in New York on October 30. Formerly *realscreen*'s Branded Entertainment Forum, BCON Expo is designed to help forge connections and business relationships between all the pieces of the branded content puzzle – brands, producers, and traditional and new media companies. More and more brand-funded projects are becoming mainstream in the unscripted genre, and while there will be case studies that take a look at executions across all genres and distribution channels, producers and broadcasters of non-fiction fare stand to gain much from a day packed with innovative, award-winning and measurably successful brand-funded campaigns.

One of the highlights will be a moderated conversation with Pereira & O'Dell creative director Jason Apaliski and Intel Corporation director of partner marketing Billie Goldman. Intel and Toshiba, in partnership with the San Francisco-based agency, created "The Inside Films," a series of social films that encourage viewers to collaborate and contribute to their stories, while weaving the brands into the storyline. *The Beauty Inside*, the second film in the series, took home a trio of Grand Prix awards at the Cannes Lions last June in the Film, Cyber and Branded Content categories, as well as a Daytime Emmy Award for Outstanding New Approach to an Original Daytime Program or Series. They'll discuss how their teams work together to create buzz-worthy content that successfully connects brands and audiences.

The agenda is curated and produced by Rae Ann Fera and *realscreen*'s own Barry Walsh, with significant input from our advisory board helmed by **Kevin McAuliffe**, SVP, client solutions and branded content, NBC Universal; and **Mike Wiese**, director, and head of digital and branded entertainment, JWT. Tremendous thanks to them and their fellow board members: **Otto Bell**, creative director, OgilvyEntertainment; **Frank Cooper III**, CMO, global consumer engagement, PepsiCo Global Beverages Group; **Deena Edwards**, SVP, global branded solutions, Discovery Networks International; **Robert Friedman**; **William Gelner**, chief creative officer, 180 Los Angeles; **Jae Goodman**, chief creative officer and co-head, CAA Marketing; **Chantal Rickards**, head of programming and branded content EMEA, MEC; and **Justin Wilkes**, president of media and entertainment, @radical.media.

For the full agenda go to bconexpo.com. I look forward to seeing you in New York on October 30.

'til next time, go well
Claire Macdonald
VP & Publisher, *realscreen*

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Looking for landmarks

Discovery says *Skywire Live with Nik Wallenda* illustrates its commitment to “pushing the boundaries.”

BY ADAM BENZINE

The Global Landmark Development Fund, launched by Discovery Channel and Discovery Networks International, aims to help the network family break new ground in the landmark series and event programming space by encouraging producers to develop “ambitious and innovative” ideas.

Discovery Channel U.S. and Discovery Networks International (DNI) are teaming to launch a US\$500,000 Global Landmark Development Fund, designed to back “ground-breaking epic series and landmark events.”

The fund will aim to kick-start the creation of the next big breakthrough programs in science, adventure, history, engineering and natural history, and will invest in “the most impressive and daring ideas from the production community around the world,” according to the partners.

Production companies are being encouraged to submit their innovative ideas to Discovery Channel’s exec VP of production and development for landmark series and specials Andrew Jackson; and to DNI’s creative director and head of production and development Julian Bellamy.

The partners cited *North America*, Discovery’s first independently-produced natural history landmark series; and the Grand Canyon special *Skywire Live with Nik Wallenda*, which aired live in nearly 180 countries worldwide, as examples of recent successes.

“Discovery Channel is as committed as ever to pushing the boundaries of traditional genres and breaking new grounds in the non-fiction space,” said Eileen O’Neill, group president of

Discovery Channel and TLC Networks U.S.

“With a strong focus on our roots in natural history to new explorations of the unknown – like live events including *Skywire Live with Nik Wallenda* and *Space Jump Live* – we will continue to provide the unprecedented access to extraordinary people and places that sets us apart from our competition.”

DNI exec VP and chief content officer Luis Silberwasser added: “This is an exciting challenge for producers to bring us ideas as ambitious and innovative as *Planet Earth* and *North America*.

“By working on a global scale, we have a unique opportunity to enlist the world’s best production companies to make their most ambitious ideas a reality. Discovery programming is renowned worldwide for its excellence and this fund will ensure we continue to reinvent in the masterpieces of which we are so proud.”

In other Discovery Communications news, Amy Winter has stepped down as general manager of female-skewing net TLC, but is remaining on board as executive VP of brand marketing. Nancy Daniels, most recently EVP of production and development at Discovery Channel, is moving into the role. Daniels had also previously served as SVP of production and development at TLC.

Greenlit & Gone

A look at what's on the way from assorted networks, and what's on the way out.

Crazy.Sexy.Life

Produced by: Core Media Group
Network: OWN

Tori & Dean: Cabin Fever

Produced by: Cineflix Productions
Network: HGTV (U.S.), CMT (Canada)

Party On

Produced by: Monkey Kingdom
Network: E!



The Glee Project

Produced by: Embassy Row
Network: Oxygen

Fashion Star

Produced by: Electus, 5x5 Media, Magical Elves, EJD Productions
Network: NBC

POINTED ARROW: A Producer's Perspective

BY JOHN SMITHSON

Nothing can ever beat the audience grabbing power of a live event.

For years we've seen how major sports and news events unite a nation, gather us around the TV as in days gone by, and pull in a massive audience. It's a juicy target for the factual networks – if going live can deliver enough of a “wow” factor then big ratings are a prospect.

It's not exactly a new thing. There have been plenty of live events over the years – from dinosaur digs to tomb exploration. But live was taken to new levels with Discovery's *Skywire Live*.

Jeopardy is core to much of what Discovery does, but boy, it delivered in spades on this show.

Nik Wallenda's 23-minute walk across the Grand Canyon was a gripping piece of factual theatre. The spectacle was breathtaking and Wallenda's decision not to have a safety harness made it a heart-in-mouth experience.

The team at Discovery must have been confident that it was onto a winning proposition. Last year Wallenda, this time with safety harness, walked over Niagara Falls for ABC, giving the network its best audience for nearly five years. Also last year, Discovery's *Space Jump Live* became the highest-rated, non-prime program in its history. Felix Baumgartner's record-breaking jump from space attracted more than seven million viewers – quite a feat for daytime.

But *Skywire Live* trumped them both, pulling in more than 13 million viewers in the U.S. and going live to 233 countries around the world.

As a producer, I've done my fair share of high-risk filming. It's not something you take on lightly; Discovery and its producer partner, the NBC-owned Peacock Productions, must have weighed all the legal and ethical issues before going ahead. Wallenda's desire to ditch the safety harness must have been key. Plus, there was always the buffer of the 10-second delay on the live feed, just in case things went very wrong on the wire.

Skywire Live had lots going for it. It was the

perfect program length for live TV, shot in a stunning location, aired at a time that worked across time zones – and all close enough to LA to enable a slick production... although, in my household, we did wonder why Wallenda was wearing what looked like a tatty old pair of jeans rather than some sleek Lycra creation.

A few days earlier, the BBC showed us another face of live. After a successful run of live nature shows, they gave us *Airport Live*, for four successive nights from Heathrow, the world's busiest international airport. It couldn't quite match the jeopardy of the Grand Canyon, but the audience liked what they saw... with solid ratings.

So is “big live” the next new thing? You can be sure that another big stunt must be in the works with Wallenda and that the rival networks are looking for equally audacious live specials. Nat Geo has already announced a live skyscraper climb with free-climbing star Alex Honnold, and I know of at least two other live stunts in the pipeline. Soon, no building, bridge or mountain will be safe from production crews.

There are pitfalls. Too often shows have been sold on the live tag, but with no real reason to be live. The very act of going live is not enough to spice up a dull story. Then, there are times when the live element has just been a “top and tail” job, packaging a whole bunch of pre-packaged inserts. Worst of all, there is the curse of live, where the big reveal never quite works out.

But hopefully, *Skywire*'s success will mean major opportunities, as going live is brilliant fun for producers. Nothing else in factual gives you the same adrenaline rush, intoxicatingly mixed with the mortal fear of failure.

Someone pass me the risk assessment...

John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously he was chief executive of Darlow Smithson Productions.

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Former CBC unscripted exec launches prodco

BY ETAN VLESSING

Julie Bristow, the former executive director of studio and unscripted programming at the CBC, has launched her own content production shingle, Bristow Global Media (BGM).

Bristow, president and CEO of BGM, is partnering with GroupM Entertainment – the media investment management company – and Fresh One Productions, UK celebrity chef Jamie Oliver’s prodco, for the new venture.

The aim is to produce cutting-edge content across traditional and digital platforms, with an eye to greater consumer engagement and participation beyond the traditional TV model.

“I’ve been watching the dramatic changes in the [media] business, and it really started to show me some real opportunities out there,” Bristow told *realscreen*’s sister publication *Playback*.

Leaving the CBC in mid-June gave the veteran Canadian TV exec a chance to launch BGM and target consumers in a rapidly evolving broadcast landscape, she added.

The tie-up with GroupM Entertainment will allow Bristow to generate programming, including branded content and formats, which can travel across borders.

And Fresh One could turn to Bristow to produce new shows for the North American market. The UK production company will have a first look at producing BGM-generated series ideas for the British market.

Toronto-based BGM will also create multi-platform content across the scripted, lifestyle, reality and documentary genres.

From Playback Daily



BEST PRACTICES: MANAGING YOUR TO-DO LIST

BY CHRIS PALMER

Too often in the past, I would arrive home from the office exhausted, struggling to recall one thing I had accomplished, dissatisfied because none of my projects had made much progress, and convinced that my day had been wasted despite the frenetic rush of meetings, phone calls, and emails.

But then I decided to take control of my routine via a daily to-do list. Now, I tend to end my workday feeling fulfilled and satisfied rather than empty and enervated.

An item in a recent to-do list was to share my 10 secrets to managing my daily list. Without further ado:

- 1** Create a personal mission statement describing your professional and personal goals. What sort of person do you want to become? What do you want your life to be about? What do you want to achieve? How do you want to be remembered?
- 2** Derive your daily to-do list as much as possible from that personal mission statement so that every day you are moving your life forward in the direction you want to go, not simply reacting to someone else’s agenda.
- 3** Write down your daily action items (otherwise known as your to-do list). Don’t rely on just keeping a mental list.
- 4** Have only one list for the day ahead. Consolidate all lists into one master list, either on paper or electronically. Break down big jobs into smaller ones.
- 5** Capture all your tasks for the day and put them on your to-do list. This gives you a comprehensive list that includes everything you need to accomplish. Add any new task to the master list. Don’t use sticky notes or scrap pieces of paper. If a new task takes less than two minutes, do it immediately without adding it to the list.
- 6** Draw up your to-do list first thing in the morning before distractions begin (or before you go to bed the night before). Are there any tasks that can be delegated or deleted? Don’t procrastinate on important (but perhaps not urgent) jobs critical to your professional success. Try to give priority to important tasks over urgent tasks.
- 7** Make your desired outcomes specific. Instead of “Contract for Barnes,” write, “Review contract for Barnes, especially the deliverables, then send it to Fred in HR.” Start each item on your to-do list with an action verb.
- 8** Put your list of to-dos in order of importance. You can work effectively on only one task at a time. Work on the first task until it’s complete, then move on to number two. This allows you to work with total concentration on the task at hand without worrying that you might be forgetting to do something important.
- 9** Keep asking yourself: Of all the items remaining on my to-do list, which one is the most important right now? The answer to that question constitutes the best use of your time. Reorder your priorities as appropriate.
- 10** When you complete a task, put a check beside it or draw a line through it and feel a satisfying sense of accomplishment. This will improve your mood and motivate you to keep going.

Adhering to this process will boost your productivity, help you make steady progress toward your most important goals, and allow you to arrive home from the office feeling less anxious and more fulfilled.

Professor Chris Palmer is the director of American University’s Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider’s Account of Making Movies in the Animal Kingdom. He is also president of the One World One Ocean Foundation. •

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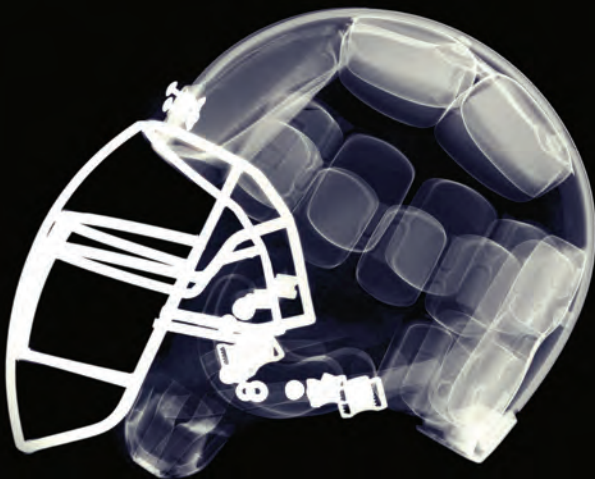
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PIONEERS OF TELEVISION





Vimeo CEO Kerry Trainor tells *realscreen* why the video-on-demand site, which is offering filmmakers US\$10,000 advances in return for exclusive digital rights, is making a power play for prestigious festival documentaries.

BY ADAM BENZINE

Advancing on filmmakers

VoD website Vimeo formed a partnership with the Toronto International Film Festival (TIFF) in September, which saw it offering select films playing at the festival a US\$10,000 advance in return for exclusivity on their first digital window.

The initiative comes after the popular video site launched its Vimeo on Demand pay offering during South By Southwest in March. While the service allows filmmakers to upload and sell their own content, Vimeo is now proactively going after prestigious festival fare.

“To our knowledge, we’re the first to offer this kind of minimum guarantee to an entire group of films,” Vimeo CEO Kerry Trainor tells *realscreen*. “This is in some respects an experiment, where we’re going to learn just what is meaningful and attractive to filmmakers, and we’re going to see how the films that do accept the offer perform.”

“This is really our first broader effort to offer financial support along with the tools that we provide. We’re eager to see what the results of this program are, and then to take that and potentially shape it for future iterations of this type of offer.”

All of the feature-length films – including documentaries – that enjoyed world

premieres at this year’s TIFF were eligible for partnership payment, which Vimeo is paying out as an upfront advance in return for digital exclusivity for 30 days, or as soon as it recoups its \$10,000.

Filmmakers are free to set their own prices for their films, and can take their work to other digital platforms after the 30-day exclusivity period, although Vimeo will keep the films in its catalog for up to two years.

Content creators will also have the flexibility to have a theatrical or a TV run before their digital windows, since Vimeo is mainly looking to compete with VoD rivals such as iTunes, Amazon and Netflix.

“This will be a year where I think a number of filmmakers will be encountering the possibilities of direct distribution for the first time,” Trainor offers. “We think that there will be cases where distribution deals get struck which might mean that filmmakers are not able to take the offer this time around.”

“However, that’s also the reason we’ve tried to make it rather flexible – filmmakers who take our deal are not precluded from doing theatrical releases, or doing cable VoD, so we’ve made our best efforts to make it flexible and to accommodate other forms of distribution.”

After the \$10,000 advance is recouped, Vimeo will offer filmmakers and content owners a 90-10 split on future returns, which Trainor touts as being highly competitive. “We consider this to be the best in the industry revenue share, where we return 90% of the revenue minus only transaction fees to the creators,” he explains. “A typical split is 70-30, as seen on iTunes.”

In all, 147 films had world premieres at this year’s TIFF, with doc world premieres including *Midway*, *The Dog*, *Finding Vivian Maier*, *Filthy Gorgeous*, *Salinger* and *Hi-Ho Mistahey!* Vimeo is giving filmmakers until the end of the year to take it up on its offer.

The TIFF initiative came as VoD rival Netflix also made aggressive moves in the online content space. Boosted by the success of its original dramas such as *House of Cards*, Netflix commissioned its first original unscripted series in September, with the unveiling of *Russell Peters vs. the World*. The four-part docuseries follows the titular comedian on tour, and will be available to stream from October 14 in all territories where Netflix is available: the U.S., the UK, Ireland, Canada, Latin America, the Nordics and the Netherlands.

BULLISH ON CONTENT

BY KEVIN RITCHIE

A look inside Red Bull Media House and the role non-fiction plays in its content strategy



Koppel

A year to the date after Austrian skydiver Felix Baumgartner jumped from a helium balloon 24 miles above Earth, Red Bull Media House will release an anniversary documentary about the record-breaking event.

Due out on October 14, *Mission to the Edge of Space* takes a behind-the-scenes look at the landmark space jump, which aired live on 77 TV outlets in 50 countries as *Red Bull Stratos*.

The jump broke the world record for skydiving and made Baumgartner the first person to break the sound barrier without vehicular power. A total of 7.6 million viewers tuned in to watch the feat on Discovery Channel, and it scored a whopping 52 million views on YouTube.

The program also brought added attention to Red Bull Media House, a content producer established by Austrian energy drink brand Red Bull. Firmly entrenched in extreme sports and adventure circles, the *Stratos* campaign – in the works since 2005 – certainly elevated the profile of the company while serving as an extension of

its mandate regarding content.

"I wouldn't say that the success of the *Red Bull Stratos* broadcast changed the type of work we do," says Alexander Koppel, chief commercial officer at Red Bull Media House. "We've always looked to challenge ourselves and create new, compelling experiences for audiences using the best technology, techniques and platforms available, and that remains the same."

"But I think it's fair to say that the event heightened industry awareness about Red Bull Media House and particularly our ability to engage an audience with the content we provide, and naturally we see that as very positive."

A feature-length doc about the jump aired on the BBC and National Geographic Channel in the U.S. several weeks after the event, extending its reach. But *Red Bull Stratos* also served as a big, bold reminder for broadcasters about the power of live event programming.

"Certainly a well-produced live event can provide an unmatched sense of immediacy and

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Red Bull Media House has the pro skier film *Tracing Skylines*, produced with Poor Boyz Productions, on the way for this fall.

exclusivity – that ‘first person’ feeling clearly captivated viewers around the world during Felix’s *Red Bull Stratos* mission,” says Koppel.

Launched in Europe in 2007 and in the U.S. in 2011, the company now employs 600 people, with correspondents in more than 160 countries around the world. It produces sports, lifestyle, nature, history and science content across platforms such as television, digital, print and mobile, and with a host of partners and subsidiaries, such as Vienna-based factual studio Terra Mater.

In 2012, Red Bull Media House distributed more than 850 hours of programming and Koppel says it is on track to produce more than 1,000 hours this year, distributed via its own channels and through its network of outside partnerships.

Since Austrian businessman Dietrich Mateschitz founded Red Bull in 1987 the company has championed extreme sports. Although Red Bull began filming athletes and its events in 1994, the launch of a stand-alone producer established the company as a media player.

As Red Bull Media House continues to expand into a wider array of genres, its roster has grown to include 600 athletes, musicians and artists, many of whom it is seeking development deals for with docuseries, such as *McMorris & McMorris*, an MTV Canada reality show about snowboarding brothers Craig and Mark McMorris that Red Bull Media House is coproducing with Toronto-based Buck Productions.

The company has produced more than 10 commercially released feature films over the past two years including *McConkey*, a documentary about Canadian skier Shane McConkey that premiered at the Tribeca Film Festival and comes out on DVD/Blu-Ray, digital download and VoD platforms on October 8.

Other projects on tap for the fall are the theatrical film *Cerro Torre*, about the world’s youngest climbing champion, David Lama; *On Any Sunday, The Next Chapter*, director Dana Brown’s follow-up to his father Bruce Brown’s 1971 motorsport doc *On Any Sunday*; and *Tracing Skylines*, a film about six pro skiers produced with Poor Boyz Productions.

“For Red Bull Media House, it’s more often a question of creation than acquisition,” says Koppel of the company’s strategic approach. “Whether we’re developing content ourselves or with a partner, we aren’t passive – our approach is fully hands-on, completely collaborative.” •

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Venturing into the, “Unknown”

“There are known knowns: there are things we know that we know,” U.S. secretary of defense Donald Rumsfeld famously told journalists during an Iraq war briefing in 2002.

“We also know there are known unknowns; that is to say, we know there are some things we do not know,” he went on to add. “But there are also unknown unknowns: the ones we don’t know we don’t know.”

Rumsfeld, language, and the nature of things known and unknown, form the basis of the 10th feature-length documentary from master filmmaker Errol Morris.

Of course, the documentarian had tackled an American defense secretary before, with his Oscar-winning 2003 masterpiece *The Fog of War*, which spotlighted the life of Robert McNamara. Now, 10 years on, Morris is returning with what could be seen as a sequel of sorts, with *The Unknown Known: The Life and Times of Donald Rumsfeld*.

“In some sense of course, it is [a sequel] because it’s an ex-secretary of defense,” Morris tells *realscreen*. “But they’re very different films.

“Someone asked me why I was doing this and I said maybe it’s the Franklin Mint idea of ‘collect them all,’” he adds with a chuckle. “But that doesn’t really capture it. The truth is, I’m really fascinated by Donald Rumsfeld,

and that in and of itself is a good reason to make a movie – to have a set of unanswered questions; the desire to know more.”

Morris was not the only one curious about Rumsfeld. *The Unknown Known* arrives with an unusually large number of partners already onboard, including Participant Media, RADiUS-TWC (The Weinstein Company’s digital arm), History Films, Sky Atlantic, Hanway Films, Moxie Productions and Netflix U.S.

The film had its world premiere at the 70th Venice International Film Festival on September 4 – marking the first year a documentary has played in competition at the Italian event – before enjoying its North American premiere at the Toronto International Film Festival four days later.

Beyond Morris’s own curiosity, there were plenty of other reasons to make a doc on Rumsfeld, who served as the 13th U.S. secretary of defense from 1975 to 1977 under President Gerald Ford, and as the 21st secretary of defense from 2001 to 2006 under President George W. Bush.

“I said to Donald Rumsfeld, in essentially our first meeting when I flew down to Washington and met him in his offices, that if making this movie could help me and the American people understand why we went to war in Iraq, then we would have rendered a very important public service,” Morris explains.

BY ADAM BENZINE

A decade on from the Oscar-winning *The Fog of War*, Errol Morris is once again tackling the life of a former U.S. secretary of defense on screen. Here, he talks exclusively to *realscreen* about *The Unknown Known*, his anticipated documentary on Donald Rumsfeld.

According to filmmaker Errol Morris, Donald Rumsfeld (above) said he hated *The Fog of War*, Morris’s 2003 documentary on former U.S. defense secretary Robert McNamara.



“The minute you make movies about real people, you run the risk of creating a portrait that they themselves may not like.”

He adds that Rumsfeld was familiar with *The Fog of War*, but says that – if anything – the McNamara doc worked against him.

“He said he saw *The Fog of War* – at least, he said that he hated it,” Morris reveals.

“He hated it, and he felt that McNamara had nothing to apologize for.”

Morris’s doc comes amid an interesting period of reassessment for former members of George W. Bush’s cabinet, with filmmaker RJ Cutler having released *The World According to Dick Cheney* earlier this year.

That doc, which premiered at Sundance before airing on Showtime, saw the former U.S. vice president combative and unapologetic about the decisions he made in office, including those regarding the Iraq war. Critics were divided on the film, with many claiming Cutler was too soft on Cheney.

Morris acknowledges that there will always be an “inevitable” section of the audience that will only be happy to watch docs on former Bush administration members if the tone of those films is guns-blazing and adversarial.

“Particularly in the case of Donald Rumsfeld, where he is a person disliked by so many people, they want a movie of a certain kind that follows a certain form,” Morris says. “But I’m interested in something different.”

The Unknown Known is very much a story told in Rumsfeld’s own words, Morris explains. “I’ve always been in favor of making movies from the inside out, rather than the other way around.

“The Cheney documentary, which I liked by the way, is an example of that ‘other’ kind of movie, where you interview 10, 15, 20 different people, and they have at it. You’re looking at what he did from the outside in, and in many respects he remains a cipher as a result. I have always preferred to do something different.”

There were additional practical considerations behind such an approach. Morris recalls sitting with Rumsfeld in a conference room during promotion for the politician’s memoir, and watching him take questions from journalists via speakerphone.

“The reporters – there were three of them – asked the exact same questions,” Morris recalls. “These are the questions that keep coming up again and again: ‘Were you absolutely

convinced that there were WMDs in Iraq? Did you feel the strength of the invading American forces was sufficient to secure the country? Did you feel that there was adequate planning for the aftermath of the invasion?’

“This is not to say that they’re not important questions, but I felt that the answers on his part had been so well rehearsed,” he adds. “He had given the same answers so many times. It seemed to me something that I did not want to do – if you’re just simply doing the same thing that everybody else is doing, you’re making a mistake of some sort. Maybe it’s the contrarian in me.”

Rumsfeld agreed to sit with Morris and his famous Intertron camera set-up for 11 days of Q&A, spread out across almost a year and yielding more than 30 hours of footage. The result, Morris says, is “one of my most beautiful films – I think it’s very handsome looking.”

In addition to discussing Rumsfeld’s life and work, the filmmaker also convinced his subject to read out some of the many short memos – or “snowflakes,” as they came to be known – that he composed while in office.

“He became legendary for his ‘snowflakes,’” Morris explains. “He’d send so many, many memos – he estimates well in excess of 20,000 memos during his second tenure as secretary of defense, from 2001 to the end of 2006. They were put on a dictaphone and transcribed and sent.

“I asked him if we could use some of those ‘snowflakes,’ and whether he would read them for me. He agreed, so they form the backbone of the movie.”

As much as Morris’s doc is about Rumsfeld, *The Unknown Known* is also a film about language, the way we use words, and how we perceive our understanding of knowledge.

Morris says that part of what drew him to the former defense secretary in the first place was “his obsession with – to use the \$100 word – epistemology; with how we know things, the nature of knowledge, etc.

“I have a strange relationship to that whole litany of permutations of combinations of words. It is a movie in part about his obsession with language. Whatever you want to say about Rumsfeld, he’s a good talker. I’d be lucky to ever find someone as talkative as he is, or as animated.”

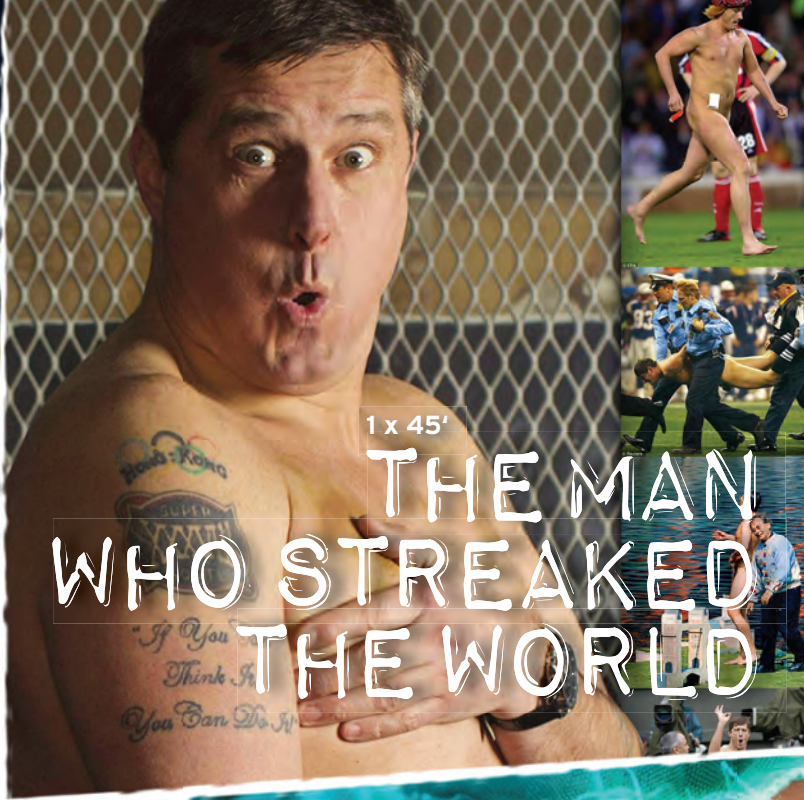
It is also evident that Morris often looks at

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filmmaking through the filter of literature. In conversation with *realscreen*, he throws out references to Albert Camus's *The Myth of Sisyphus*; Herman Melville's *Bartleby, the Scrivener*; various works by Vladimir Nabokov; and Charles Dickens' *Bleak House*.

He invokes the latter in reference to the long-running lawsuit that was launched by Joyce McKinney, the subject of his last feature doc, 2010's *Tabloid*. McKinney filed with the Los Angeles Superior Court in 2011, claiming Morris tricked her into appearing in the movie and portrayed her in a negative light.

"It never concluded," Morris says of the case, adding, "It's like *Jarndyce vs Jarndyce*," referring to the long-running court case in Dickens' classic.

The filmmaker, for his part, says the film's subject was "a willing participant."

The lawsuit is not the first Morris has faced from a subject of one of his docs – in the late 1980s he became embroiled in a legal battle with Randall Dale Adams, the subject of *The Thin Blue Line*, after Adams was released from Death Row. The lawsuit, concerning rights to Adams' story, was settled out of court.

Morris admits that lawsuits do take their toll. "It's disingenuous to say that you're unaffected by something like that – of course you're affected," he reflects.

"The minute you make movies about real people, you run the risk of creating a portrait that they themselves may not like," he adds, speaking more generally about the documentary filmmaking process and its challenges. "The real difference between

fiction and non-fiction is that fictional characters rarely come back to bite you."

Which raises the question of how Rumsfeld will take to *The Unknown Known*. Morris says there were no restrictions on questions or topics during the interviews, and adds that he retains final cut on the film. Rumsfeld has seen several edits of the film so far.

"His reactions have been diverse; [that] might be the best way to characterize it," Morris explains. "It's somewhat daunting when you get notes from Donald Rumsfeld – detailed notes, not just cursory notes, but 'I like this, I don't like that,' or 'This is okay, this is not okay...'"

"The first round that was shown to him, he said to me, 'You know Errol, I have to be really honest, I have some serious problems with this...' and I thought to myself, 'Oh no.' And then he said: 'You know, I really just don't like the tie I was wearing.' There was more, but that was the start."

As for Rumsfeld's motivation for making the doc, Morris says he asks the question at the end of the film, and viewers will need to tune in to see the answer. But he offers that "if people are looking for repentance... I don't think they will find that here." •

A snowglobe is used in *The Unknown Known* to represent Rumsfeld's many 'snowflake' voice memos.

"It's somewhat daunting when you get notes from Donald Rumsfeld – detailed notes, not just cursory notes, but 'I like this, I don't like that,' or 'This is okay, this is not okay...'"



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"In a little less than a year I was able to sit down with ACF and Thomas Dey and develop a strategy to realize my dreams of doing something bigger than just a production company and build an entertainment group. The acquisition of Sirens Media is the first of several steps in that plan. To be the first in the States to do a deal in this sector with bank financing was also something we could not have done without ACF's leadership".

Brent Montgomery, CEO, Leftfield Entertainment

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REVISITING THE “UNJUST”

BY ADAM BENZINE

At 87, *Shoah* director Claude Lanzmann has had one of the busiest years of his life, with awards, re-releases, Academy recognition and a new doc bowing in Cannes. Here, he talks to *realscreen* about the latest – and possibly last – film to be fashioned from the outtakes of his Holocaust masterpiece.



The Last of the Unjust sees Claude Lanzmann revisiting key locations in Austria, Poland, Israel and the Czech Republic, nearly 40 years after he first started filming.

In 1985, Claude Lanzmann released his 12-years-in-the-making masterpiece *Shoah* upon an unsuspecting world, stunning cinemagoers and significantly deepening our understanding of the Holocaust.

At nine-and-a-half hours long, the film eschewed a traditional archival footage approach, instead relying solely on first person testimony – from death camp survivors, Polish bystanders, and surreptitiously filmed Nazis – to paint a vivid, dark and technical portrait of the extermination of millions of Europe’s Jews during the Second World War.

And while the French director shied away from describing the film as a documentary, it has persistently topped ‘greatest docs of all time’ lists in the years since its release. Film critic Gene Siskel fêted it as his top film of ’85, while his then-colleague Roger Ebert went

further by refusing to rank it at all; considering it to be in a cinematic class of its own.

Lanzmann has continued to make new films from the more than 300 hours of footage he shot during the making of *Shoah*, first releasing 1997’s *A Visitor from the Living* (*Un vivant qui passe*); followed by 2001’s *Sobibor, October 14, 1943, 4 p.m.*; and 2010’s *The Karski Report* (*Le rapport Karski*).

This year, the filmmaker finished fashioning a fourth film from the *Shoah* material, premiering *The Last of the Unjust* (*Le dernier des injustes*) at the Cannes Film Festival in May.

The film looks at Benjamin Murelstein, the last president of the Jewish Council of Elders, who was appointed by top Nazi Adolf Eichmann to oversee the Theresienstadt Ghetto, a concentration camp in the city of Terezín.

Murelstein, who uses the film’s title to describe himself, says he used his role to fight

“The question of the Jewish Councils was a central one. It was in one way the acme – the summit – of the cruelty of Nazi perversity.”



as hard as he could to protect fellow Jews. After the war, he was charged, tried, and acquitted of being a Nazi collaborator.

The doc comprises a series of 1975 interviews Lanzmann originally shot with Marmelstein in Italy, alongside new footage of the director in 2013, revisiting key locations discussed in those conversations nearly 40 years on.

“I spent a whole week with him, on the roof of a hotel in Rome – the Piazza Montecitorio Hotel Nazionale,” recalls Lanzmann, talking to *realscreen* over coffee in Paris.

“It was a hotel where I used to go when I accompanied [Jean-Paul] Sartre on vacation – he liked Rome very, very much. And it’s a comfortable hotel, not ultra modern but the view from the roof of the hotel, of the other roofs of Rome, is overwhelming.”

Lanzmann’s interview sessions with Marmelstein were among the earliest footage shot for *Shoah* but, like so much of the material filmed, did not make the doc’s final cut. Nevertheless, the filmmaker says the importance of Marmelstein’s testimony has weighed heavily on him in the years since.

“Making this film was very important,”

Lanzmann says. “Not only does it add something crucial to *Shoah*, but the lack of this film was a real loss. I was always haunted by [the idea of] the film, saying to myself, ‘It’s a pity not to do a film with this; you don’t have the right to keep this for yourself.’

“I think that the question of the Jewish Councils was a central one. It was in one way the acme – the summit – of the cruelty of Nazi perversity.

“It is the reason why I was so fascinated by them,” he adds. “All of them [the Elders] had been killed; all except this one, Marmelstein, who – because he was extraordinarily intelligent, with a very acute intelligence – was able to foresee what would happen, how the Nazis would behave, et cetera.”

The Last of the Unjust, he adds, possesses “a completely different tone” to *Shoah*. “There is no contradiction between the two, but it is definitely not the same, and it is one of the reasons why I could not include Marmelstein in *Shoah*,” he explains, describing his original opus as “an epic film, with tragedy present from the beginning until the end, without any possibility of escaping.”

Lanzmann says he was “haunted” by a fear that his 1970s Marmelstein interviews might never be made into a proper film.



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INGENIOUS



The Cannes premiere of Lanzmann's latest documentary came amid a year of great activity for the French filmmaker.

In February, he was bestowed an honorary Golden Bear and honored with a retrospective at the 63rd Berlinale; in June, prestigious film label The Criterion Collection released a newly remastered version of *Shoah*, issuing the work on Blu-ray for the first time; and later the same month, the Academy of Motion Picture Arts and Sciences invited Lanzmann to become a member.

Meanwhile, *The Last of the Unjust* continues its festival run this fall, with its North American premiere at the Toronto International Film Festival, followed by screenings at the New York Film Festival and the Vienna International Film Festival.

Despite its 220-minute running time, the film has enjoyed positive reviews since playing in Cannes, and French producers Synecdoche and Le Pacte are planning an awards-qualifying run for the film in the U.S.

At 87 years of age, Lanzmann is non-committal about the possibility of making more movies out of the *Shoah* material – the two and a half years spent working on *Unjust* were tiring and exacting.

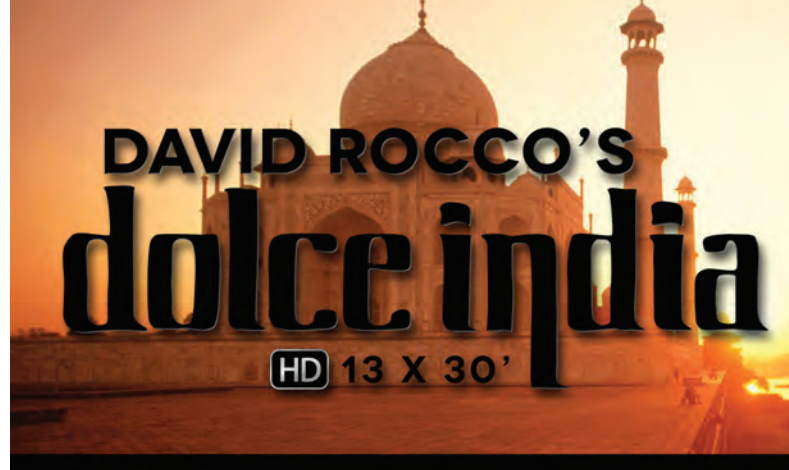


A younger Lanzmann (left) talks and smokes with Benjamin Marmelstein (right) atop Rome's Piazza Montecitorio Hotel Nazionale in 1975.

"The difficulties were so great," he reflects. "It was not a pleasure to return to Theresienstadt. At one point, I gave up. I said, 'Okay, there are many very beautiful things which were not in *Shoah*.' But in another way, it was not such an unbearable suffering."

Certainly, the positive reception the doc received at its world premiere seems to have somewhat justified the decision.

"Cannes was... it was really extraordinary," Lanzmann smiles. "I did not expect such a success. And people were extremely warm – I think that they understood that this was not an ordinary film; that it went deep into the human soul, if I may say so." •



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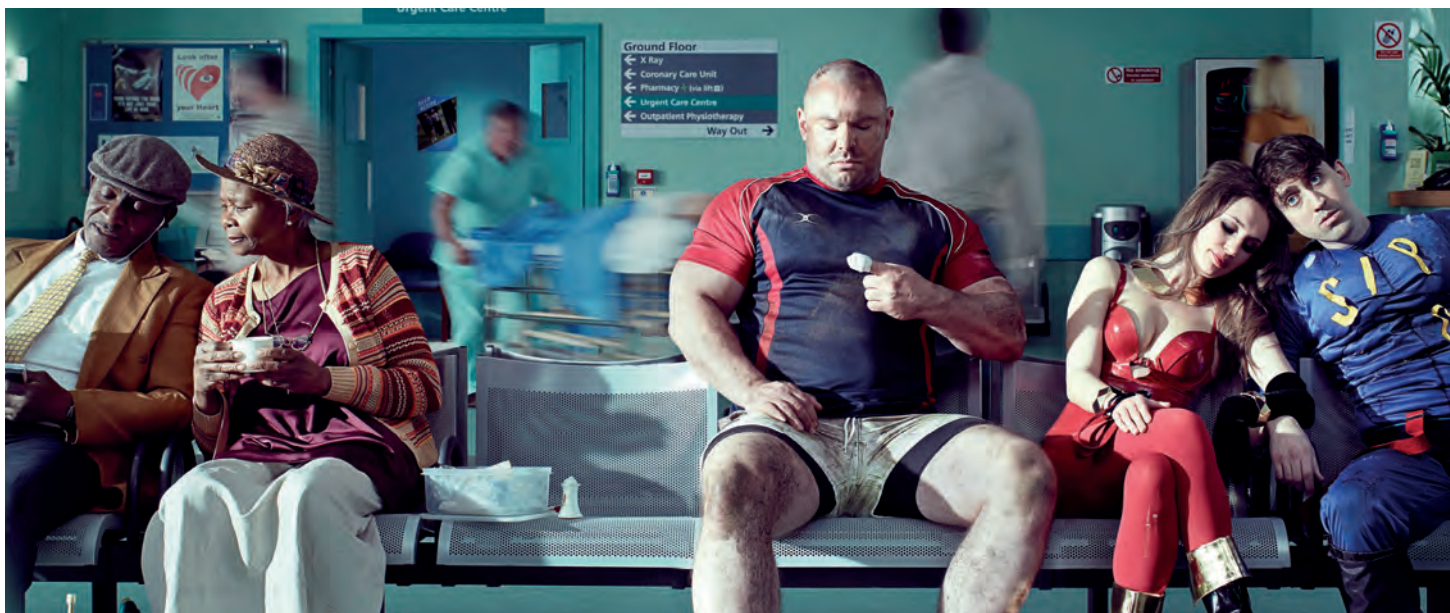
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The call for submissions to our annual MIPCOM Picks feature resulted in yet another eagerly-viewed collection of clips for projects from around the world. And as with every year, some programming trends became apparent in reviewing the content. While Royal Family programming always makes an appearance when we make our call for clips, this year, with the arrival of Prince George, there were several royalty-focused projects in the mix, with a couple making the cut here. As well, the upcoming 50th anniversary of the assassination of John F. Kennedy resulted in myriad Kennedy projects making their way to the MIPCOM Picks submissions pool, and will doubtlessly mean a glut of JFK-related programming on the international airwaves.

But as for what made the grade this time around according to our editorial team, you'll have to read on. Congratulations to our “Best in Show,” which wins a pass to the 2014 Realscreen Summit for the submitting company.



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Partners: Firecracker Films for Channel 4, distributed by Zodiac Rights

Length: 1 x 60 minutes

Aired: June 2013 (Channel 4, UK) , August 2013 (TLC, U.S.)

Rights available: Worldwide

Following its airing in the UK this past June as part of Channel 4's 'Bodyshock' strand, the British press predictably had a field day with puns and quips trotted out within its reviews of the program. But while several critics highlighted the shock value of the title (with the *Daily Mirror* jokingly griping: "Don't you hate it when programs have cryptic titles that don't really explain what they're about?") and the peculiarity of the subject matter, most also conceded that the program was a sensitive exploration of a truly mind-boggling medical condition. The special, which attracted 3.9 million viewers for its C4 airing, follows Las Vegas resident Wesley Warren Jr., as he contends with a crippling case of scrotal elephantiasis, and grapples with the potential freedom or dangers that surgery could provide. Along the way, viewers also catch a glimpse into the twists and turns of dealing with the American health care system, and importantly, watch a man triumph over a life-threatening condition, dignity intact.

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SAND WARS

Partners: La Compagnie des Taxi Brousse, Rappi Productions, InformAction Film with the participation of ARTE, Télé Québec, RTS, A+ Finances, CNC, Government of Canada / Government of Québec, Prociprep-Angoa, Santa Aguila Foundation; distributed by PBS International
Length: 1 x 52 minutes; 1 x 75 minutes
Aired: May 2013 (ARTE)
Rights available: All rights, worldwide

While humanity's cavalier attitude towards our home planet's natural resources is well-documented, it may surprise many to learn that we are in danger of a serious sand shortage. Due to high demand from the global construction industry and others, our sand reserves are rapidly depleting, with three-quarters of the world's beaches in decline, and sand smuggling now a reality. What we've perhaps considered to be an infinite resource, and have used as a foundation for our very existence, is disappearing under our feet. Directed by French journalist and filmmaker Denis Delastrac, *Sand Wars* effectively illustrates how, once again, we as a species are in grave danger of losing what we take for granted.

035



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ROYAL PAINTBOX

Partners: Foxtrot Films for ITV, distributed by Electric Sky

Length: 1 x 52 minutes, 1 x 70 minutes

Aired: April 2013 (ITV, UK)

Rights available: Global excluding UK, Canada, U.S., Australia and New Zealand

While we often see members of the British Royal Family indulging in the odd extracurricular activity such as water polo, it's not necessarily common knowledge that there is not only an appreciation of art within the royal lineage, but very real ability as well. In this special, HRH the Prince of Wales, himself no slouch in the watercolors department, provides a guided tour of not only his own accomplished work but that of his kin. Ranging from the embroidery of Mary, Queen of Scots, to the classical architectural drawings of King George III to the paintings of Queen Victoria and Princes Albert and Charles, *Royal Paintbox* opens a window into a tantalizing and surprising aspect of royal life.



THE NAZI NURSERIES

Partners: Produced by Nilaya Productions in association with France Télévisions and Planète+, distributed by ZED

Length: 1 x 52 minutes

Premiered: June 2013

Rights available: All rights worldwide

During World War II, the Nazis created a secret breeding program called "Lebensborn" (or "fountain of life"), spearheaded by Heinrich Himmler and intended to create an Aryan "master race." Over the span of a decade, from 1935 to 1945, the program resulted in the birth of near 10,000 German children and an estimated 9,000 Norwegian children, fathered by male SS officers, born in special nurseries and with all records of their genetic parents erased. Now, some 70 years later, several of the children of the Lebensborn program are sharing their stories to illuminate one of the darkest initiatives of the Third Reich.



JFK: THE SMOKING GUN

Partners: Muse Entertainment and Cordell Jigsaw Zapruder for Discovery Canada, SBS Australia and Reelz Channel (U.S.); distributed by Muse Distribution International (North America, Africa, Europe including Russia but excluding countries listed below), Cordell Jigsaw Zapruder (Oceania and Asia), Zodiak Rights (for UK, Ireland, Germany, Austria, German-speaking Switzerland, Italy and France, French-speaking Benelux and Switzerland) and Peace Point Rights (for Latin America, Bulgaria, Ukraine, Romania, Slovakia and Slovenia).

Length: 1 x 90 minutes; 1 x 60 minutes

Airing: November 2013

Rights available: For sales information, contact distributors

This project focuses on a controversial theory spelled out in author Bonar Menninger's 1992 non-fiction book *Mortal Error*, which presented findings from ballistics expert Howard Donahue suggesting that a rifle accidentally fired by a Secret Service agent riding behind the president delivered the fatal shot that changed history. While Donahue's theory was first published in 1977, it's taken time for it to gain traction, and following the splash made by Menninger's book in 1992, this special, combining expert interviews with re-creations and further investigative work by retired detective Colin McLaren, will surely reignite interest in "the smoking gun."



DESERT RUNNERS

Partners: Smush Media, Salty Features, Spoken Media; distributed by Cargo Films and Releasing

Length: 1 x 85 minutes

Premiered: June 2013 (Edinburgh International Film Festival)

Rights available: World, excluding the U.S.

For those of us who get a little winded when indulging in a short sprint to catch the morning bus, the thought of competing in the world's most challenging ultramarathon – Racing The Planet's 4 Desert series encompassing the Atacama Desert in Chile, the Gobi Desert in China, the Sahara in Egypt and culminating in a trek across Antarctica over the span of a calendar year – is incomprehensible. This film from director Jennifer Steinman follows men and women who decide to embark upon the near impossible – delving into the personal stories behind the runners' drive, and capturing the action and drama as they push themselves far beyond their limits.



FABULOUS FASHIONISTAS

Partners: Wellpark Productions for Channel 4; distributed by Zodiak Rights

Length: 1 x 60 minutes

Aired: September 2013 (Channel 4, UK)

Rights available: Worldwide

Here, award-winning director Sue Bourne examines the "art of aging" through the perspective of six women with an average age of 80. While the subjects may be in their 70s, 80s and – in some cases – their 90s, they possess a *joie de vivre* that is far beyond people half their age. In this special, they share their perspectives on fashion, staying young at heart, and the lessons they've learned over time. Consider this a good fit for lifestyle or female-skewing nets.



A WHOLE LOTT MORE

Partners: Roast Beef Productions; distributed by Goldcrest Films International

Length: 1 x 82 minutes, 1 x 60 minutes

Premiered: April 2013 (Hot Docs)

Rights available: Contact Goldcrest Films International

In Toledo, Ohio, one company – Lott Industries – has made a huge difference in the lives of 1,200 disabled individuals, all of whom are employed within. For many years, the company was a successful maker of auto parts. But with the financial crisis of 2008 decimating the auto industry, Lott Industries, like many other companies of its ilk, stood to be hit hard, if not completely levelled. This moving film chronicles what turns out to be a make-or-break year for the company from the perspective of five of its employees, and shines a light on the challenges faced by America's disabled.

MIP PICKS



ROYALTY CLOSE-UP

Partners: Brassneck Productions for BSkyB; distributed by Sky Vision

Length: 4 x 30 minutes

Aired: July 2013 (Sky Arts)

Rights available: All rights in all media (except format rights) worldwide excluding the UK and Ireland

Known as the “king of the Royal snappers,” Kent Gavin has been given the privilege of training his camera lens on the Queen of England and various members of the Royal Family for half a century. This series, directed by Don Letts, delves into Gavin’s own personal story as one of the British monarchy’s most trusted photographers, as well as the stories behind some of the more memorable shots in his catalog of more than 60,000 photos of the royals.



BLACK MAMBA: KISS OF DEATH

Partners: Earth Touch for Smithsonian Networks

Length: 1 x 46 minutes, 1 x 50 minutes

Airing: January 2014 (Smithsonian Networks, U.S.)

Rights available: All media, worldwide and in perpetuity

When it comes to dangerous critters, they don’t come much nastier than the black mamba. The African snake is not only the longest venomous snake in the region; it’s also the fastest. Its bite, unless countered with immediate antivenom therapy, is almost always fatal – indeed, a single bite can contain enough poison within its venom to kill several humans. This special takes a close look at this fascinating yet fearsome creature, through incredible footage, scintillating science and CGI, and terrifying testimonies.



JERSEY STRONG

Partners: Participant Media for Pivot; distributed by Tricon Films and Television

Length: 10 x 30 minutes

Premiered: September 2013 (Pivot)

Rights available: Worldwide, excluding U.S.

The team behind the Peabody-winning series *Brick City* this time trains its lens on two families in Newark, New Jersey. Former gang members Jayda, a reformed Blood, and Creep, a reformed Crip are documented, working to raise two children and achieve their own goals; while the series also spotlights trial attorney Brooke, who once represented Jayda, and her relationship with life partner Maggie. As seen in *Brick City*, producers Mark Benjamin and Marc Levin have a talent for capturing both the gritty and glowing moments of real life, and the characters here are equally captivating.

Legends of the Deep:
The Giant Squid
1x52 min

NHK/NHK/Discovery Channel US in association with ZDF and ARTE

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a close-up?**

NHK/NHK/Discovery Channel US in association with ZDF and ARTE

Legends of the Deep:
Deep-sea Sharks
1x52 min

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MIP PICKS



JACKIE WITHOUT JACK

Partners: What's Up Films for France 3, France 5; distributed by ZED

Length: 1 x 52 minutes

Airing: TBD

Rights available: All rights worldwide

From French filmmaker Patrick Jeudy (*Marilyn: The Last Sessions*) comes another examination of the myth of Kennedy's Camelot. This time, the film centers around a series of taped conversations featuring the president's widow, Jackie, conducted mere months after the assassination of her husband. In the conversations, she recounts her history with JFK, beginning to build the myth in the process. Jackie Kennedy has proven to be one of the more charismatic characters in modern American history, and this project could stand out nicely amongst the oncoming onslaught of JFK assassination anniversary commemorative content.



MODERN DADS

Partners: Sirens Media for A&E

Length: 9 x 30 minutes

Premiered: August 2013 (A&E, U.S.)

Rights available: Worldwide

This new series from A&E follows four fathers in Austin, Texas as they grapple with the challenges and revel in the joys of parenthood. There's professional photographer Nathan, who, in looking after his son Cormac has to guard against his own overprotective instincts; Rick, the self-proclaimed "McGyver of dads" and father of four; Sean, who puts an onus on humor and play in his parenting style; and style-savvy single parent Stone. To launch the series in the U.S., A&E gave it a heck of a lead-in – the second episode of the new season of *Duck Dynasty* – and that should serve to introduce and perhaps endear these modern dads to America.



HITRECORD

Partners: Joseph Gordon-Levitt, Jared Geller/Brian Graden Productions for Pivot; distributed by Tricon Films and Television

Length: 8 x 30 minutes

Premiering: January 2014 (Pivot)

Rights available: Worldwide, excluding the U.S.

Crowdsourcing is cool now, with hosts of indie artists and filmmakers bumping up against celebs such as Spike Lee and Zach Braff on Kickstarter. But the movement isn't just about collecting bucks to fund projects. It's also about fostering the spirit of collaboration. It's that spirit that actor Joseph Gordon-Levitt aimed to tap into with his HitRECORD "open source" production studio, in which creative types can contribute to each other's projects. The idea has made its way to the new millennial-targeting network Pivot. Gordon-Levitt will certainly draw viewers, but the concept itself – of open source TV entertainment – is also worthy of attention.



MEET THE COYWOLF

Partners: Produced by Susan Fleming for CBC and PBS; distributed by Off the Fence

Length: 1 x 60 minutes

Aired: 2013 (CBC 'Nature of Things')

Rights available: Worldwide rights excluding the U.S. and Canada

Along the eastern seaboard of North America, a hybrid species has emerged, part wolf and part coyote, and stealthily moving through forests and backyards alike. As a predator it feasts on everything from mice to deer, and scientists believe it is perhaps one of the most adaptable mammals on earth. This documentary examines the origins of this species and its growing presence in North America, training state-of-the-art, high definition infrared cameras on the elusive coywolf and following it through the expanses of Canada's Algonquin Park to the streets of New York City.



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A portrait of the infamous Roman Emperor



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THE BATTLE OF THE SEXES

Partners: New Black Films, Media Squared Films. International sales by Goldcrest Films International; theatrical distribution partners include Kaleidoscope (UK), Madmen (Australia)

Length: 1 x 87 minutes, 1 x 52 minutes

Premiered: July 2013 (UK theatrical), September 2013 (PBS, U.S.)

Rights available: Contact Goldcrest Films International

The 1973 tennis match between Billie Jean King and Bobby Riggs was played amid the hoopla and hype ordinarily reserved for heavyweight fights. But the stakes in the game were indeed high. King, then 29, was making her voice heard as part of the Original Nine, a group of female tennis players striving for equal pay and recognition for their championship performances. Riggs, meanwhile, was a 55-year-old proponent of the status quo, and a vocal, if chauvinistic, critic of women's tennis. This film serves up a compelling look at the resonance the King/Riggs match had both on the world of sport (with the TV broadcast of the match drawing 50 million viewers), and society at large.



STEVE JOBS: HIS STORY

Partners: Produced by Future Sight Entertainment; distributed by Electric Sky

Length: 1 x 52 minutes

Airing: TBD

Rights available: Worldwide

As the life story of the revered tech maven makes its way to the big screen via the Ashton Kutcher vehicle *Jobs*, this one-hour doc makes for a timely companion piece. Utilizing a wealth of archive material that ranges from the early launch of Apple to his final presentation and his much-loved commencement speech at Stanford University in 2005, the program also features interviews with close friends and fans alike, as well as family members and former colleagues at Apple and Pixar. An inspiring and eye-opening celebration of one of the most innovative minds of our era.



MIRAGE MEN

Partners: Produced by Perception Management; distributed by Cargo Films and Releasing

Length: 1 x 85 minutes

Premiered: June 2013 (Sheffield Doc/Fest)

Rights available: Worldwide

Based on the book of the same name by British journalist Mark Pilkington (also one of the film's producers), this project puts forward the argument that the U.S. government planted misinformation about extraterrestrials and UFOs to distract the American public and foreign governments from its own advanced technology programs. Central characters in the film include former U.S. Air Force counterintelligence officer Richard Doty, who shares some of the lengths his department went to in order to keep peoples' eyes on the skies. The nuggets unearthed in *Mirage Men* should be of great interest to an audience beyond conspiracy theorists and science-fiction fans.



THE MAN WHO SHOT BEAUTIFUL WOMEN

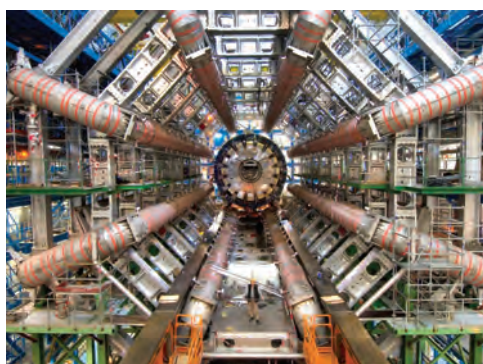
Partners: Thinking Violets for the BBC; distributed by TVF International

Length: 1 x 60 minutes

Aired: May 2013 (BBC4)

Rights available: Worldwide excluding the UK

Erwin Blumenfeld captured some of the world's most beautiful women with his camera, ranging from Audrey Hepburn to Grace Kelly, and carved out a reputation and a formidable salary as a top fashion photographer. Inspired by such innovators as Man Ray, Blumenfeld brought such techniques as solarization and multiple imagery to the covers of *Vogue* and *Harper's Bazaar*, to great acclaim. Yet he died in a bizarre, apparent suicide in Rome in 1969, leaving behind a treasure trove of unpublished work and scores of questions about what drove him to his end. This documentary brings the spotlight back upon one of fashion's most innovative photographers and his iconic work.



PARTICLE FEVER

Partners: Produced by Anthos Media, directed by Mark Levinson; distributed by ro*co films international

Length: 1 x 97 minutes

Premiered: Sheffield Doc/Fest, June 2013

Rights available: All rights available outside of North America and Australia/NZ

Billed as the “ultimate reality film,” *Particle Fever* follows six scientists involved in the launch of the Large Hadron Collider (or LHC as those in scientific circles refer to it) near Geneva, and in turn, the hunt for the Higgs boson (also known by the slightly more fanciful term, “The God Particle”). The six scientists differ in their specialties – some are theorists and some are experimentalists – but are united in their relentless enthusiasm for the task at hand. And even for those of us who barely lasted a week in physics class, the depiction of that spirit, married to cleverly rendered CGI that helps spell everything out, makes for a thrilling film experience.



CALIGULA WITH MARY BEARD

Partners: Produced by Lion Television; distributed by All3Media International

Length: 1 x 60 minutes

Aired: July 2013 (BBC2, UK)

Rights available: Worldwide, excluding the UK

Few rulers over the span of recorded time can match the reputation for sheer depravity enjoyed (or endured) by Roman emperor Caligula. History has him earmarked as an incestuous, murderous and utterly insane dictator (after all, as the legends have it, he appointed his favorite horse, Incitatus, as a consul). But according to Mary Beard, the UK’s favorite Roman historian/telly presenter, he may not have fully deserved the bad rap. In this special, Beard attempts to separate the tall tales and rumors from the facts while offering perspective and insight into the life of the young ruler who was murdered by palace guards at the age of 28, and the society he ruled, however briefly.



HUSTLING AMERICA

Partners: Icon Films / GroupM Entertainment for Channel 5 in association with Grifter Media; distributed by TCB Media Rights

Length: 3 x 60 minutes

Premieres: September 2013 (Channel 5, UK)

Rights available: Worldwide, excluding the UK

Actor and magician Alexis Conran has made a nice career for himself in the UK by schooling audiences on the art of the hustle. With this series, he makes his way to the U.S. to indulge in some good ol’ American tom-foolery and jiggery-pokery. Specifically, he finds willing participants to accept what are known as proposition bets – crazy dares that seem impossible to carry off to the unsuspecting individual but that each contain a secret move or tactic that, when carried out with a little confidence, result in a winning bet.



SAVE WITH JAMIE

Partners: Fresh One for Channel 4; distributed by FremantleMedia International

Length: 6 x 60 minutes

Premieres: September 2013 (Channel 4, UK)

Rights available: World excluding UK & Eire; all free and pay TV, all NT and closed-circuit (including in-flight)

Tired of handing over your hard-earned cash to countless restaurants and take-out counters over the course of your busy week? Sick of opening your fridge and seeing assorted leftovers taunting you, daring you to wrestle them into submission and turn them into something terrific and tasty? Then allow celebrity chef extraordinaire Jamie Oliver to come into your home and show you how you can cheaply recreate those dishes you fork over big money for at restaurants, or how you can turn the contents in the freezing recesses of your refrigerator into delectable dishes. And best of all, you won’t need to figure out how much to leave for a tip. •

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Science and history merge to reveal an unexpected twist on historical events.

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A group of stay-at-home dads navigate manhood, juggling the requirements and social expectations of being both a 'modern man' and 'modern dad'.

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Kirstie Alley stars in Baby Sellers as a seemingly well-respected adoption agency owner who is operating a ruthless black market baby ring.

The Legend of Shelby the Swamp Man

(8 x 1/2 hour + 1 x 1 hour Special)
Shelby Stanga is the breakout star of Ax Men, but there's more to Shelby than swamp logging. This series explores everything he's doing when he's not logging.

Psychic Tia (8 x 1/2 hour)

Psychic Tia follows an over-the-top psychic/medium who gives her clients guidance and answers from beyond.

Hatfields & McCoys: White Lightning

(14 x 1/2 hour, 1 x 1 hour)
Following a historic feud, two families are brought together in a new whisky business venture.



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Obsession: Dark Desires (10 x 60 min)

Obsession: Dark Desires offers intimate access to the emotional scars of those who have suffered as victims of extreme obsession.

All Aboard: East Coast Trains (10 x 60 min)

Welcome to *All Aboard: East Coast Trains*, the series featuring the unsung heroes behind one of the UK's biggest railways.

Redesign My Brain (3 x 60 min)

A fun, fast-paced, and fascinating journey into the workings of our very minds, this series is a makeover show like no other—one where the design experts makeover the human brain!

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Showdown: The Road to Nationals (WT) (One-hour)
This documentary charts the compelling journey of two high school show choirs as they battle time,

nerves and each other to create an award-winning routine for the Show Choir Canada National Championships.

Romeos & Juliets (One-hour)

This documentary offers a rare behind-the-curtain look at the making of *Romeo and Juliet* in the studios of the National Ballet of Canada, as envisioned by world-famous choreographer Alexei Ratmansky.

Why Men Cheat (One-hour)

This documentary investigates the truth behind the murky motivations of powerful men who endanger marriages, reputations and careers in their quest for illicit moments.



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TALES OF THE UNEXPECTED - THE SECRET LIFE OF BREASTS (1 x 60)

SCIENCE
Laying Breasts bare in the name of science. New data is suggesting that breasts, far from being the fount of all things nurturing, are also repositories of toxins, long-term storage vessels for every chemical nasty you ever encountered.

A Genepool Production



TALES OF THE UNEXPECTED - FORTUNES HAND (1 x 60)

SCIENCE
The lines and patterns on our hands have a remarkable story to tell - everything from our deep evolutionary origins, to our current state of physical and mental health. With the use of dermatoglyphics as a medical diagnostics technique, could they possibly even tell us something about our future?

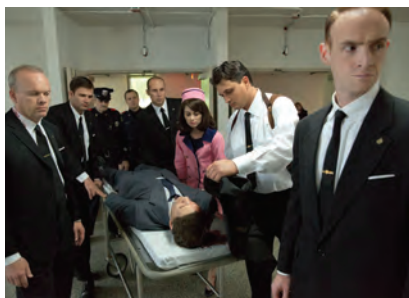
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JABBED LOVE, FEAR AND VACCINES (1 x 60)

SCIENCE
To vaccinate or not - what would you do to protect the ones you love? Diseases that were largely eradicated are returning. Across the world children are getting sick and dying when nervous parents skip their children's shots. How do we decide whether to vaccinate or not and what are the real risks?

A Genepool Production



JFK - THE SMOKING GUN (1 x 90)

FEATURE DOCUMENTARY
JFK: The Smoking Gun will prove, once and for all, that there was a complex cover-up to hide the fact the death of JFK also involved a devastating, fatal accident that came from within. The deadly shot came from a simple slip of a finger - one shrouded in secrecy for almost 50 years. Asia Pacific Rights.



THE OUTLAW MICHAEL HOWE (1 x 85)

TELEMOVIE
An epic true story of love and betrayal, *The Outlaw Michael Howe* chronicles the astonishing true story of the man who pushed Australia to the brink of civil war.



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Mission Asteroid

Feature Documentary (2013)
47 min

Killer asteroids are not just science fiction, the threat is real! Mission Asteroid tells the story of NASA's best and brightest and their efforts to conquer and harness the asteroids

that could destroy us... but might also be the key to our survival. US President Barack Obama boldly declared that NASA's next mission would be to near-Earth asteroids, setting up manned missions to deep space. The goal is audacious and ambitious, but the stakes are high. In rising to the challenge, scientific leaders will have to commit themselves fully, sacrificing all else. Their bonds will be tested, but what they discover could change the universe forever. If they fail, it could mean the annihilation of the planet.

Broadcaster: CBC



Panic Button

Entertainment Reality / Format
(2013)
12 x 30 min (US version)
10 x 60 min

Real people, Real fears – Panic Button is more than a reality show, it's an altered reality event with a high impact, bone-chilling, mind-

blowing mix of FEAR and FUNNY. Get ready to be startled, shocked and totally freaked out as this unique psychological experiment pushes people to their limit inside the world's most elaborate haunted house.

Broadcasters: truTV, Space



Who the F**k is Arthur Fogel?

Feature Documentary (2013)
93 min

Who the F**k is Arthur Fogel? is a fascinating look at the world of a quiet man at the center of the high octane global music industry. Through interviews with colleagues, industry insiders and the superstars

who trust him like Madonna, U2, David Bowie and Lady Gaga, this intriguing documentary reveals how the most successful international tour producer creates mega-sized live events for some of the biggest names in the business.

Broadcasters: TMN, Movie Central, Epix

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TIMBER KINGS (10 x 60')

Timber Kings follows the best log builders on the planet as they hand-craft immense, million dollar homes for the rich and famous.

For the Pioneer Log Homes crew – being the best doesn't always mean that things go smoothly. This is not a job for the faint hearted. Even the most routine task can spell instant death when you're tossing around 4000lb logs.

Constructing these colossal installations is a gruelling and demanding job, but these highly skilled craftsmen wouldn't have it any other way. Whether they're assembling vast structures halfway across the world, dealing with temperamental clients, fighting the elements – or just each other – the stakes could not be higher for this rough and ready crew.

A Paperny Entertainment production for HGTV Canada

DREAM SCHOOL (6 x 60')

Every 26 seconds, a kid drops out, or gets kicked out of high school. Without a high school education, these dropouts are more likely to be jobless, homeless, on welfare, or in jail.

Dream School aims to reach these young people and give them their dreams back. Celebrity Chef, Jamie Oliver, conducted the *Dream School* social experiment in the UK.

Now with the help of Award-Winning Musician and Entrepreneur, 50 Cent, a group of America's brightest minds and creative celebrities have 30 days to turn around 15 of America's toughest high school dropouts. Can the celebrities think outside the box and reach these kids, igniting their passion for learning? Or will the kids fail to connect and risk losing another chance at an education, and a future?

Celebrity contributors include: Jamie Oliver, David Arquette, Oliver Stone, Rev. Jesse Jackson and Jeff Corwin.

A Relativity Television production for Sundance Channel

DIG WARS season 1 & 2 (6 x 30' & 13 x 30')

Dig Wars follows three teams of America's best relic hunters, competing head-to-head to find the most valuable artifacts at different historical locations across the country.

Once on site, the teams have from sun-up to sundown to apply all of their knowledge, resources, and hustle to ensure a victory. At the end of the hunt, the treasures will be evaluated by a local expert, and a winner will be declared.

A Sharp Entertainment production for Travel Channel

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BEETLEWITHABITE

BY KEVIN RITCHIE

While most brands are grappling with the implications of the information superhighway, Volkswagen took a somewhat more aquatic detour.

For the past two editions of Discovery Channel's 'Shark Week,' the automaker teamed with the cable network on a branded docuseries about an underwater shark cage shaped like the re-vamped Beetle. The goal: show off the classic car's new design to the young male drivers in the flagship strand's viewership.

Produced in association with the brand's creative agency Deutsch Los Angeles and media agency MediaCom last summer, *Beetle Shark Cage* followed marine biologist and TV personality Luke Tiple and a team of engineers as they designed, built and tested the submersible in shark-infested coral reefs around the Bahamas.

The campaign scored MediaCom a pair of Bronze Cannes Lions trophies, among other ad industry accolades. For the follow-up, the team transformed the vehicle into a 2013 Beetle Convertible with three thrusters and a dive plane so it could effectively fly through water on a sub-aquatic road trip that viewers could follow online in real-time.

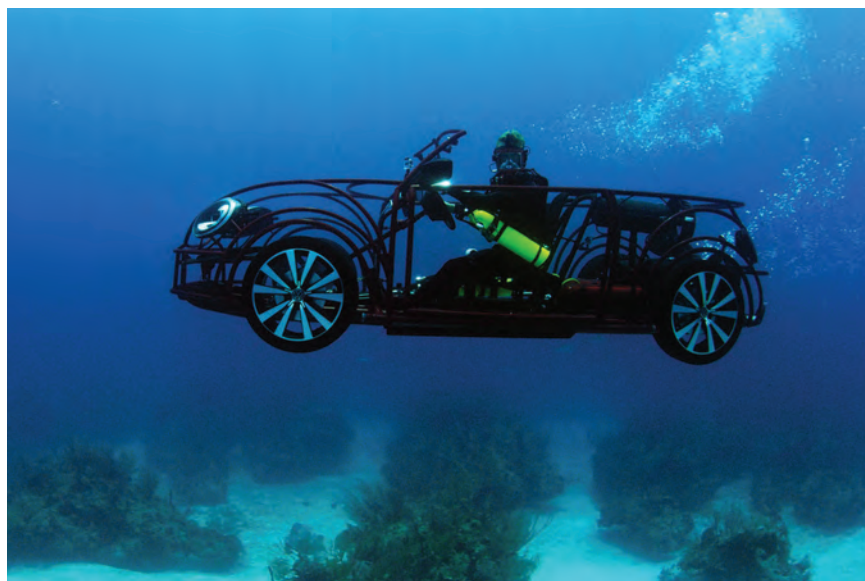
The idea to build the cage was a result of two months of brainstorming, research and consultation with marine engineers, auto engineers and scientists by the creative team at Deutsch and Discovery's in-house production team, who executed the idea for VW.

"Deutsch presented a bunch of ideas to us that were very much outside the box and very 'out there,'" says Mark Lewis, Discovery's director of ad sales and marketing. "We would counter that with our own ideas [and] once we landed on the idea of turning the Beetle into a shark cage, everything rolled very quickly from there."

Essential to the campaign's success was a plausible integration that would not upset viewers. Conscious of some of the feedback 'Shark Week' has received from conservationists over the years, VW and Discovery framed the series as an educational exercise in engineering and design, and ensured the vehicle did not disrupt the underwater environments it traveled through.

"We do a lot of content for the network in general so we have a really good sense of how far is too far," Lewis explains. "One of the guides we use is 'Is it entertaining?' That is first and foremost because while we really want to [provide] value to our partners, we have to keep in mind that people watch Discovery for a reason."

Tiple brought with him connections to the people who



could design and construct the cage, including a high-end custom yacht builder who built it out of high-performance aluminum. Director Christina Bavetta (*Mermaids: The New Evidence*; *Gold Rush: Alaska*) helmed the series.

Although Lewis declines to reveal the project's budget, he calls it "a little bit more [of a] robust budget than we might spend" on a series. All production and post work was handled in-house, which helped balance out costs.

"It's a little bit different when you look at a 60-minute show versus this," he says. "Some of our costs are amortized, in that we're extending it digitally and socially."

Besides ratings, Discovery uses a combination of custom audience research and social media tracking to gauge success on such projects, such as custom Twitter hashtags and social engagement on the network's platforms.

"Unlike a lot of integrations there is this super car that can tour now or can be displayed," says Mary Clare Banquet, who executive produced *Shark Cage* for Discovery. "We built something that functions and works and is tangible. That's a cool extension of this that is a little out of the norm."

Although Discovery owns the IP to the Shark Cage, the network will loan it out to VW for as long as the brand's experiential and events teams need it. "We built it as part of this earned-value execution but we see it as an item that they can use," says Lewis.

After two years, Lewis and Banquet are not ruling out the Shark Cage's return in 2014, but both feel the campaign has raised the bar for the network's in-house production team, which is eager to tackle a different challenge.

"We're ready to explore something bigger and better," Banquet says.

The Volkswagen Beetle doubles as a shark cage in the aptly named *Beetle Shark Cage*, airing during Discovery's 'Shark Week.'

ATOMIC ENTERTAINMENT

IBM may no longer be in the personal computer business, but the tech giant is still competing for the world's top scientific, engineering and research minds with companies such as Google and Facebook.

To make people aware of IBM Research Lab's innovations and also change some outdated perceptions of the brand, the company turned to its Madison Avenue creative agency Ogilvy, who dispatched a team of its creatives to meet with researchers working on an array of projects with potentially wide-ranging implications for the future.

Drawn to the field of atomic storage after seeing pictures of IBM's 12-atom circuit, the creative directors came up with an idea to create a stop-motion film, by animating atoms much in the same way that the scientists move atoms as part of their work.

With the atom being one of the smallest particles in the universe, it takes roughly one million of them to store a single bit of data on a computer or electronic device, but IBM Research has figured out a way to store the same bit of information in 12 atoms.

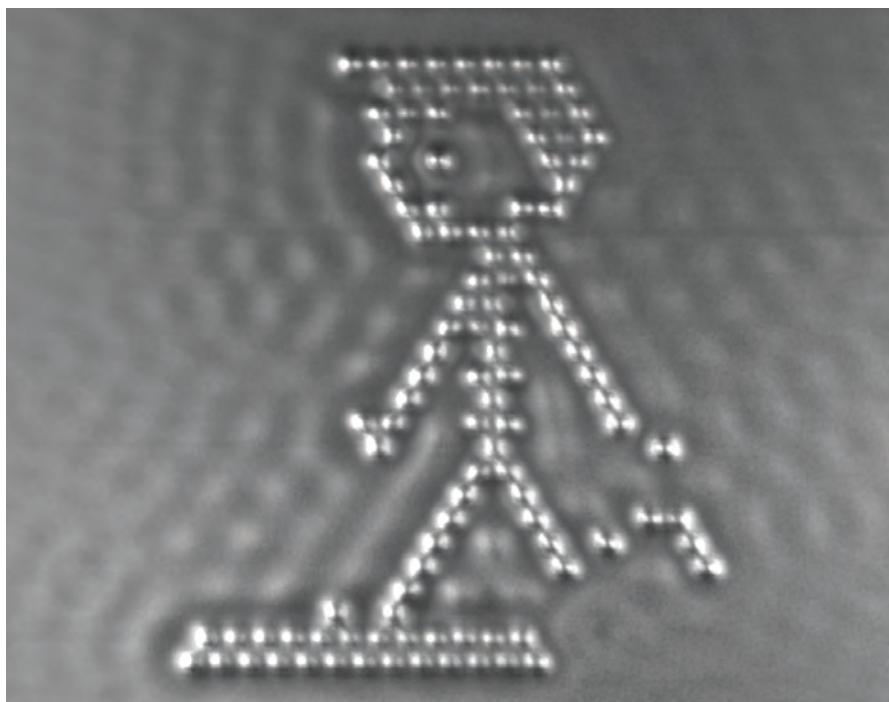
"We thought it would be interesting to take people behind the scenes and explain the storage story that led to this movie, show people how you actually move an atom, and how they're able to magnify it 100 million times," explains Niels West, a creative director at Ogilvy.

Billed as "the world's smallest movie," *A Boy and His Atom* is a rudimentary stop-motion short film inspired by French filmmaker Albert Lamorisse's wordless 1956 fantasy, *The Red Balloon*. In an accompanying documentary short, the research team, led by principal investigator Andreas Heinrich, explains the science behind it.

As one might expect, animating atoms is not easy. Ogilvy turned to New York-based production company 1st Avenue Machine and director Nico Casavecchia to helm the short and accompanying making-of doc.

"The challenge was to create a really economical character that was able to express emotion and movement at the same time without having to move that many atoms," explains West.

Animating atoms is not like animating pixels: the IBM scientists move atoms on a hexagonal grid as opposed to a vertical-horizontal one. An artist storyboarded each frame, which the scientific team then recreated on one of two scanning tunneling microscopes in their lab. Where possible, the producers looped repetitive frames to save time (and



atomic energy). Out of 1,400 frames in the finished film, the scientists created around 380.

The production took just over two weeks with the scientists trading off shifts throughout 14-hour days. "One of them also worked Super Bowl Sunday," says West. "They were that excited about it.

"I didn't know what to expect when we knew we were going to work with scientists," he adds. "It was surprisingly quite easy. They are creating the future so they have to have creative minds to do what they do. There are no rules so their minds were very open to the process. We worked really well together."

The challenge in producing the behind-the-scenes documentary – also directed by Casavecchia – was distilling hours of interviews and footage into an engaging, easily understandable account of the process that IBM could send to school classrooms across the U.S. to stir interest in science among students, and subsequently, the brand.

Ogilvy is now working with Heinrich to create a mobile app that will allow students to move the atomic microscope and create a crowdsourced movie. As with *A Boy and His Atom*, that process requires a deeper collaboration between filmmaker, agency and brand than a typical commercial.

"It wasn't that we came up with an idea and then we made it," says West. "We came up with an idea but IBM had to make it for us. Without the excitement of the scientists, this never would have happened." **KR**

Prodco 1st Avenue Machine
teamed with IBM scientists to
animate atoms in the short film
A Boy and His Atom.

FATAL DISTRACTION

While shooting *From One Second to the Next*, Werner Herzog implemented the following rule: “There’s no crying on my set.”

The 70-year-old filmmaker shot the 30-minute documentary as the centerpiece for “It Can Wait,” a public service campaign backed by a consortium of U.S. mobile carriers designed to raise awareness around the dangers of texting and driving.

Released online in August, the documentary profiles people whose lives were forever changed by drivers who were momentarily distracted by their mobile phones. It is a gut-wrenching film to watch and was equally emotional to shoot – hence Herzog’s ban on crying.

“That [rule] was very difficult for a lot of folks on production, to be honest,” says Michelle Kuckelman, executive director of integrated brand marketing for AT&T. “The crew, the client, my team – it’s a difficult thing to watch and that’s why it’s so powerful and hopefully moving and meaningful.

“Obviously he’s not kicking people off the set if they cry, but he’s trying to keep the momentum moving. Yet when he saw it for the first time on the big screen he was brought to tears. I think that is an amazing demonstration of the power of the content and the story he told.”

In 2010, AT&T partnered with its creative agency BBDO, media agency MEC and digital agency Omelet to start the “It Can Wait” campaign, inspired by distracted driving statistics showing that texting drivers are 23 times more likely to be involved in an accident.

After two years of running a PSA advertising campaign, execs at AT&T decided it was time to move the conversation from media buys to a movement encompassing grassroots events, schools and local outreach. The company teamed up with its competitors Verizon Wireless, T-Mobile, Sprint and 200 other organizations on a campaign push concentrated between Memorial Day and Labor Day.

The creatives at BBDO suggested Herzog to direct a series of 30-second spots after seeing his documentary mini-series *On Death Row*, which profiled murder cases from all sides – the victims’ families, the bystanders and police caught up in the case, and the perpetrators awaiting their fates on Death Row.

As a critic of commercial influences in cinema, Herzog was a big ask, but to the agency and brand’s delight, he agreed.

“What AT&T proposed immediately clicked and connected inside of me. There’s a completely new culture out there,” said Herzog, who alternates between scripted and documentary films, in an interview with



The incredibly emotional content for *From One Second to the Next* from Werner Herzog features various individuals whose lives have been impacted by distracted driving.

The Associated Press. “I’m not a participant of texting and driving – or texting at all – but I see there’s something going on in civilization which is coming with great vehemence at us.”

With Herzog on board, the team decided to shoot a 30-minute documentary to delve deeper into the people profiled in the ads: Xzavier Davis-Bilbo, an eight-year-old who was paralyzed from the diaphragm down after being hit by a texting driver; Chandler Gerber, who killed three Amish children when he drove into a horse-drawn carriage; Debbie Drweniak, who ended up in a life-altering coma after being hit by a texting teen; and Reggie Shaw, who became an anti-texting and driving speaker after serving jail time for hitting and killing two scientists in 2006.

Released online in August, the film racked up 1.4 million views during its first week and its YouTube views were upwards of two million at press time. In September, AT&T will send a

12-minute cut to 40,000 post-secondary and driver’s education schools.

AT&T owns the IP for the documentary, but has licensed it to the consortium so that T-Mobile, Sprint and Verizon can send it out via their respective media networks, IPTV platforms, social channels, customers and corporate partners.

As for working towards the campaign’s goal, Kuckelman says: “It will take a passenger to say, ‘Hey, give me the phone or stop doing that.’ That’s the stigma and awareness we are trying to get to.” **KR •**



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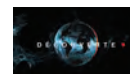
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the nature of things
WITH DAVID SUZUKI



Lisa Samford, executive director for the Jackson Hole Wildlife Film Festival, talks to *realscreen* about the changing face of the biennial event, and the ways in which technology is affecting attendee demographics.

BY ADAM BENZINE

Survival of the fittest

Lisa Samford (pictured above) has served as executive director of the Jackson Hole Wildlife Film Festival since 2002.

The biennial Jackson Hole Wildlife Film Festival (JHWFF) returns to Wyoming this fall, welcoming filmmakers and executives from across the natural history space for the first time since 2011.

The event runs across five days from September 23-27 and will this year be preceded for the first time by a four-day Conservation Summit, focusing on the issues threatening the long-term survival of gorillas, chimpanzees, bonobos and orangutans.

"We're hosting the Great Apes Summit in partnership with the United Nations and the Arcus Foundation, and bringing together roughly 200 great ape advocates from around the world to talk about – specifically on the first two dates – their issues and that industry," explains Lisa Samford, JHWFF's executive director. "For the second two days they join the media conference, so they become part of the wildlife film festival."

The new initiative, which Samford describes as being somewhat "experimental," fits in with the shifting demographics of JHWFF attendees. Of the roughly 600 or so set to attend the Wyoming event, roughly 30% are content commissioners, and about 30-40% are production people.

"What I am seeing is a drop in the manufacturers somewhat," Samford says, attributing the decline to the sharp drop in the cost of the HD cameras used for natural history filmmaking.

Nevertheless, she sees the lowering of the technological entry level bar for wildlife filmmaking as being an overall good thing for the industry, and credits it with boosting interest in the genre.

"Look at [cameras such as] Blackmagic – you can get something that is really credible and broadcast quality for \$2,000," she says. "It is really stunning what is possible now. There are more entering [the market], and at a pretty sophisticated level."

In terms of headline attendees, this year's JHWFF will see former National Geographic Society president Tim Kelly hosting a keynote conversation with lifetime achievement award recipients Beverly and Dereck Joubert. Elsewhere, activist icon Jane Goodall will be a keynote at the Great Apes Summit.

Also speaking at the festival is Michael T. Jones, Google's chief technology advocate, and the man responsible for Google Maps and Google Earth.

"We live in a world where media is personal and, effectively, every person creates their own viewing channel just by their own preferences," Samford explains. "Distribution methods are no longer the traditional vehicles that have been known and trusted for the last 30 years. Transmedia storytelling has become an entirely different thing today than it was even three years ago."

"Media is ubiquitous," she says. "Everybody is a content creator, everybody is a distributor and everybody is a user."



Wild Wild World

MARK REYNOLDS, Director of Factual at BBC Worldwide, talks natural history and all things 'Wild' ahead of MIPCOM

Natural history programmes are now more popular than ever. What is it that viewers love about the genre?

Viewers love the visually stunning images and the compelling survival stories that natural history programmes can offer. They lift the lid on some of the world's most magnificent places and reveal amazing animal behaviour. They also allow viewers to identify with the characters and bring new insight to the natural world and how it all works. We offer a wide range of programmes from *Galapagos* and *Wild China* to *Madagascar* and *Yellowstone*, all of which transport viewers from their living rooms to little-known kingdoms.



The *Wild* format has become a hugely successful strand in lots of different territories, what makes it so appealing to buyers?

Every year, our global sales teams flag a desire for more natural history hours on our slate and I know there is always something new we can offer. We have had such a positive reaction to the *Wild* format from buyers in the past and want this to continue. Since 2000, we have built up a highly successful catalogue of blue chip series including *Galapagos* which is now showing in 72 territories, *Madagascar* airing in 57 territories and *Yellowstone* has been sold to 47 territories. Other programmes include *Ganges*, *Wild Arabia*, *Wild China* and *South Pacific*. In recent years, we have pre-sold series to Germany and France.



We also have a great track record in securing co-production deals, some examples include *Wild China* where we worked with CTV in China and Canal+ in France and with *Ganges* we co-produced with France3. With the US, we worked with National Geographic Channel on *Galapagos*, Travel Channel on *Wild China* and Animal Planet on *Wild Arabia*.

The *Wild* format appeals to territories far and wide and I really believe the universal subject is one of the main reasons it is so popular. For example, *Wild Arabia* has been a success in Austria, Brazil and Japan. The producers who work on the *Wild* format understand buyers are looking for premium and innovative programmes and they are fantastic at delivering content which can engage different types of viewers across the world.

What other ideas have you got for the *Wild* format that buyers can look forward to in the future?

We are continuing to work very closely with the BBC Natural History Unit and already have a number of new commissions in production. At Mipcom 2013 we are launching *Wild Brazil* which is very topical, with the World Cup in 2014 and the Olympics coming up in 2016.

As well as the BBC Natural History Unit commissions, we are talking to several of our indie partners about other blue chip series in a similar territory. The growing success of the *Wild* format and the increased demand from buyers means we are planning to ensure a regular pipeline of programmes are delivered each year.

All pictures are from *Wild Brazil*

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Sony's F5 and F55 cameras, introduced late last year, have ignited much interest in 4K production.

Diving into 4K

BY CARL MROZEK

With top camera manufacturers and new companies trotting out affordable 4K packages, there's an increasing number of options for wildlife shooters looking to get the best bang for their buck.

Barely half a decade ago, before the onslaught of Red cameras, shooting wildlife in 4K digitally was practically impossible; hence, it was done mainly on film. While digital cine cams (or DC cams) such as the Phantom 65 could capture short bursts of action at up to 150 fps, the Red One was the only "affordable" all-purpose production camera for capturing 4K at up to 60 fps until the first Epics in 2010. With its new sensor, Epic captured 4K and 2K at frame rates of up to 120 fps and with more dynamic range and color, making it feasible to future proof natural history in 4K, digitally.

Today, 4K imaging options have expanded beyond Reds or Phantoms. Early last year, spurred partly by the DSLR HD revolution, **Blackmagic Design** (BM), renowned for designing more affordable encoders, switchers and converters, unveiled a 2.5K sensor Cinema Camera, for under US\$3,000. This fall, they're upping the ante with their 4K Production Camera, which features a global shutter, typically found only in high end DC cams, but found here in a package somewhere in the \$4,000 ballpark. However, its narrow range of frame rates – 24p, 30p and 60i – may limit use for natural history shooters.

BM has also downsized its original Cine Camera into a point and shoot camera costing a mere \$1,000. The new Pocket Cinema cam will be great for undercover and cryptic camera work and for special effects, as well as for use on jibs, cranes, dollies and drones, putting 4K cameras where HD cameras have only recently appeared.

Canon currently has two 4K cameras: the C-500 being its most advanced cine camera, and the EOS 1DC, its

elite HDSLR. The C-500's Super-35 CMOS imager can output RAW 4K to a 4K recorder while proxy files are captured simultaneously to an onboard CF card, for immediate editing. For faster frame rates and larger files an external recorder is required.

Canon has also been at work on developing lenses with full frame Super 35 coverage, with the optical quality needed for optimal 4K imaging. One such lens, with enough range and reach for all-purpose natural history use, is the 30-300mm T2.95-3.7 LS Cinema Zoom Lens with an EF mount.

The other is Canon's EF 200-400mm with a built-in 1.4X extender which transforms it into a sharp 280-560mm lens with little chromatic aberration. Adding an external 1.4X externally boosts its maximum focal length to 784mm which provides the tele-range often needed for natural history.

While **Fujinon** has at least six 4K caliber zoom lenses, only two have the reach preferred for natural history. The 75-400mm HK5.3x75 is fairly fast for a long zoom at FT2.8-3.8. However, it is one of Fujinon's premier PL lenses and renting it may strain the budget of most natural history projects, other than the landmark series. More affordable are Fujinon's Cabrio lenses, including the new 85-300mm Cabrio. This T2.9-4.0 lens features bold markings and a detachable drive unit so it can also be used for "film-style" shooting.

Besides eye-popping close-ups, natural history is also closely linked with dazzling slow motion – much of it captured by **Phantom HD** cameras. While the Phantom 65 does meet 4K specs, it falls short of today's high speed expectations with a top frame rate of 150 fps. However,

the new Phantom Flex 4K will do the trick, with top frame rates of 1000 fps at 4K resolution and 2000 fps at 1080p HD. It also boasts a fairly high ISO, with a dynamic range of at least 12 stops. Moreover, unlike most Phantoms, it is designed as a general purpose camera with many external controls and audio I/Os. It can also be triggered remotely from 100 meters.

Another 4K high speed option comes from a company renowned for many high-tech video products, but not cameras – Japan's **For-A**. Its first camera, the FT-1, can capture more than nine seconds of RAW 4K at 900 fps to RAM, and 84 seconds to hot-swappable SSDs. It also holds the distinction of being the first Super 35 digital 4K camera to use PL mount lenses. However, it is heavier and bulkier than Phantoms and was designed more for stadium sports than for in-the-field natural history shoots.

On the other end of the size spectrum is **JVC**'s GY-HMQ10, billed as the world's first 4K handheld camcorder. At just under \$5,000, it is comparatively affordable and records nearly two hours of H.264-encoded 4K to SDXC cards. Footage captured at 60p and edited at 24p provides the 2.5:1 slow-motion ratio, as seen in docs and features shot with 16mm film for decades. The GY HMQ10 also includes a 10X lens and onboard HD monitor.

But if serious compactness is key, **GoPro**'s Hero 3 is tough to beat. The Hero 3 is 25% lighter than Hero 2, but offers full 4K resolution, albeit at only 15 fps, and captures 2.7K at up to 30 fps. Now that it can easily be triggered via WiFi or a GoPro remote trigger, it can replace low-resolution "cigar cams" for POV, and for shots where the risk of camera loss or damage is real, thanks to its price tag of \$400.

With its new 6K Dragon sensor, the **Red Digital** Epic still sets the pace in ultra-HD, capturing 4K at 1-200 fps and 3K at 1-300 fps, with a choice of six delivery modes from 2K-6K resolution, at various frame rates. Its highly scalable compression rates (3-18:1) can radically enhance or shrink storage needs in the field and edit suite.

Red's Scarlet, or 'Epic Lite,' offers reduced off-speed options but in an identical chassis, including 1-30 fps at 4K, from 1-48 fps in 3K, 1-60 fps in 2K, and 120 fps possible only in 1K (720p/30) mode.

If you prefer a heftier camera, the Red One, with the Mysterium X sensor, has capture specs that are comparable and perhaps even slightly better than the Scarlet X, topping out at 30 fps at 4.5K, 60 fps at 3K and 120 fps at 2K, with 13 stops of latitude.

Sony, meanwhile, might be able to claim the title of being the world's leading 4K acquisition evangelist, ever since introducing its latest 4K cameras, the F5 and F55, in late 2012. Both cameras have generated plenty of interest in 4K production, thanks to their versatility, scalability and ergonomics – they each have a familiar and comfortable Sony look, despite a radical re-design.

Despite a starting price difference of more than \$10,000, both cameras can capture 240 fps at ultra-HD resolutions;

however, the F55 has a definite edge at 4K resolution and internal capabilities.

The F55 can record 2K and 4K internally – the latter at up to 60 fps – but can also capture 4K at up to 120 fps and 2K at up to 240 fps with Sony's optional AXS-R5 recorder.

With the latest firmware upgrade, the F5 can also record 4K at up to 120/60 fps with the AXS-R5 recorder, and up to 240 fps in HD mode. Both cameras have adopted Red's modular upgrade model, with many new features being offered regularly via software upgrades rather than having to trade in your entire camera for a new model as in the past.

Perhaps the most salient distinction between the two stems from the F55's more advanced sensor which enables it to use Sony's S-Gamut color system, like its ultra high-end cousin, the F65, which captures colors much as we see them with the human eye. This results in a more natural looking edited master – highly desirable for natural history. Quantitatively speaking, the F55 can distinguish more colors than the F5 and deliver a superior filmic look.

Last but not least is Sony's FS700, which preceded the F5 and F55 by a year. Using the AXS-R5 recorder, it can capture 4K RAW at up to 60 fps and full 2K RAW at up to 240 fps. The base package price, at just over \$9,100, includes an 18-200mm SEL lens, but not some key accessories needed to capture 2K and 4K at higher frame rates.

Indeed, all of Sony's Cine Alta cameras with 4K sensors come in a variety of configurations and prices, but one constant is that they all require the AXS-R5 recorder to realize their full potential, so prepare to cough up another \$6,300 or so for that, and be sure to hang onto it if and when you do trade up to a higher performance model.

The Blackmagic Design Pocket Cinema can be a good choice for "undercover" camera work.



The most recent season of 'Natural World' features *Meet the Monkeys*, starring this cheerful character. (Photo: Giyarto)

Producers and execs from the past and present weigh in on the importance of the BBC's 'Natural World' which, 30 years after its launch, has become the longest-running strand of its kind in Britain.

BY KELLY ANDERSON

WHAT A WONDERFUL 'WORLD'



The seeds of the 'Natural World' were planted on BBC2 by then-controller David Attenborough in 1967, with the documentary series 'The World About Us,' which launched that year.

'The World About Us' highlighted natural history, but included travel, exploration and anthropology films as well.

"What we knew by about 1982 was that there were more stories out there than we could tell and we wanted more slots," says Peter Jones, who was the first 'Natural World' series editor, from 1983 to 1987. "We also knew there were audiences on Sunday night who were pretty hungry for natural history... and they weren't really enjoying the other more generalized shows as much."

The natural history version of the strand broke out from 'The World About Us' in 1983, an event which Jones describes as a "takeover in the nicest possible way," and was titled 'The Natural World.' *Save the Panda* was the launch episode, airing on October 30 of that year and kicking off three

decades of blue-chip programming, boundary pushing storytelling, and technologically advanced filmmaking.

Though at first notable for its length-defying 50-minute episodes, the strand has kept its mandate clear over its 30 years, to invest heavily – both in time and money – in natural history stories that keep audiences tuned in year after year.

Jones recalls that first year as blissfully well-funded, thanks to a working relationship with PBS station WNET in New York and its 'Nature,' and the ability to benefit from the work of the in-house BBC Natural History Unit in Bristol.

"'Nature' directed a lot of coproduction money to 'Natural World' in Bristol," he says. "I might have had a financial problem otherwise, but quite honestly, in 1983 and for a number of years, the funding was very good because of the close relationship between the BBC and PBS."

Fred Kaufman, the current EP of PBS 'Nature,' was witness to the beginning of 'Nature' and its early collaboration with the UK strand, and says:

"When 'Nature' began we relied heavily on BBC product. It allowed us to use those shows and that style as the foundation of what 'Nature' became. They were very much a part of helping to create the series and contributing to its success."

'Natural World' also benefited from a relationship with BBC Enterprises, later known as BBC Worldwide, which put extra funding into productions so that the strand could make specials.

In addition, Jones says the strand was lucky because "it was a bonanza time for scientific research." Theoretical work about animal behavior sent young researchers into the field in the 1970s, and their findings were published in the 1980s.

"I was very keen for us to use those new stories as a basis for our program making," he says, adding that "since then, there have been other revolutions, [and] more of a technical revolution."

The early days of 'Natural World' were also shaped by Jones's aversion to a house style, as he opted to select whatever style best suited the subject of the documentary. This led to a

variety of approaches, including an Edward Lear doc featuring drama reconstructions, and *Through Animal Eyes*, which used then-new technology to present the world as animals see it.

In the early years, the strand grew quickly, from 10 slots to 20 slots by 1985. 'Natural World' then began to delve into specials and natural history mixed with geology.

"The idea was to give the audience a surprise each week," says Jones. "It was as far from the contemporary concept of formatted television as you could get."

Once Jones had left his stamp on the strand, he passed the torch on to a number of other series editors, including Mike Gunton, who headed up 'Natural World' from 2001 to 2004.

"Peter Jones said he thought 'Natural World' was an occasion to push boundaries and try things that other commissioners wouldn't necessarily risk," says Gunton. "A lot of the [films we made] weren't about new places or animals, but I wanted to try new approaches."

In addition to featuring films in black and white, such as *Cats Under the Serengeti Stars*, and a documentary told from the point-of-view of a single grain of sand in *Dune*, Gunton moved the films away from the first-person narration, "voice of God"-style, to being told from a more personal perspective.

Because of this new approach to wildlife filmmaking, which introduced humans into the equation, Gunton said it was difficult to acquire films, which were all still in the mold of the previous style.

Luckily, he was able to work with the NHU to develop that approach, and he also had the benefit of time, markets and money on his side. With about 17 to 20 slots to fill, and getting more out of the dollar back then, Gunton says he was able to expand filming periods, including an extra year on *Swamp Cats* to give the filmmakers more time to get the material they needed.

Under Gunton's watch, 'Natural World' also delivered its highest-rated episode, *Highgrove – A Prince's Legacy*. Made by Sarah Pitt, the doc focused on Prince Charles' estate, which incorporates organic farming and gardens in a harmonious way, and was the result of a year's worth of access.

In addition to 'Natural World' getting Royal approval, the episode also earned 4.8 million viewers back in 2003.

The current series editor, Roger Webb, and executive producer Chris Cole, have Sir David Attenborough's conservation documentary, *Attenborough's Ark*, to thank for the strand's highest-rated film this year, which boasted a 3.2 million audience.

"It's probably the highest-rated film we've had in eight years, which is a really great sign we're in good



health," says Cole.

The current custodians of the strand commission up to nine films a year, and take a 10th as an acquisition. They're at work on the next season, and are looking for the USP, which they describe as "the *Metro* photo" – the free subway paper's third page photo of a captivating natural history moment.

"It's a very striking image and implicit within that image is a story," explains Cole. "You look at that image and go, 'What's going on?' Our films are about what's going on."

As for budgets, Cole says they're not up there with mega-landmark specials such as *Planet Earth* or *Life*, but are determined on a case-by-case basis. The money factor depends on what kind of film it is, how heavily it relies upon archive, and how many days in the field the filmmakers need. He adds that they can probably afford to cover somewhere between 60 to a maximum of 100 days of filming.

"Within each run, we're always looking for something that might spawn another future series, or a format of its own, [or] it just might move us in different directions," he adds.

Webb adds that there aren't any hard and fast rules about how much the strand's team must work in-house with the NHU, and says on average he finds they wind up commissioning a 50-50 split between in-house and outside producers.

THE PRODUCERS

AGB Films director Andrew Graham Brown has made a number of films for 'Natural World' over the years, beginning with 2004's *Mississippi: Tales of*

Giant Otters of the Amazon came from frequent collaborator Charlie Hamilton-James. (Photo courtesy of Hamilton-James)



"You can't pigeon-hole 'The Natural World.' It's neither this nor that. It's an organic, ever-changing animal."



“The idea was to give the audience a surprise each week. It was as far from the concept of formatted TV as you could get.”

the Last River Rat. The most recent work he’s done is *Kangaroo Dundee*, a two-part special that will be spawning its own six-part series.

“With ‘Natural World’ you have 12 months, sometimes 18 months from beginning to end [to film], so you have a lot of time to consider the exact structure of your film,” says Brown. “I’ve always gone for characters, so you have a longer period of time to work with that person and bring out the best of them.”

While kangaroos are a tough subject, Humble Bee Films’ head Stephen Dunleavy wanted to make a film about walrus for ‘Natural World,’ which became *Walrus: Two Tonne Tusker*.

“‘Natural World’ was very encouraging, helping Humble Bee Films to develop a story around an animal that wouldn’t top everyone’s favorite animal list,” he says. “*Walrus: Two Tonne Tusker* is not necessarily the sort of film that would have appeared on ‘Natural World’ 30 years ago, but reflects the modern nature of the strand.”

Meanwhile, Flycatcher Films’ Rob Sullivan, who made *Meet the Monkeys* for ‘Natural World,’ vouches that working for the strand is unlike working for anyone else. “You get fantastic support, and at the same time a huge amount of autonomy and freedom to get on and make your film.”

THE FUTURE

Gunton believes that ‘Natural World’’s current iteration is a migration from its beginnings with Jones. “Peter brought in blue-chip but it had quite some unusual elements to it – he did a show about compost [*The Wonderful World of Dung*], which was done in a slightly blue-chip way,” he says.

“That’s the beauty of ‘Natural World.’ You can’t pigeon-hole it. It’s neither this nor that. It’s an organic, ever-changing animal.”

Jones, meanwhile, believes that the strand should continue for another 30 years. “Its future depends to a certain extent on developing a brand in a particular slot, to cultivate an audience as well as producing the great stories, filmmaking, and the marvelous photography that we associate with ‘Natural World.’”

As for the current exec producer, Cole looks to a future without him and Webb.

“In a funny kind of way with ‘Natural World,’ you don’t own it as much as you feel ownership of a series as an exec,” he says. “You feel much more like a custodian of it, like looking after a precious family heirloom to take care of it, polish it up, and make sure it’s still bright and shiny, before handing it off to the next incumbent in due course.”

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BLUE MOVIES

BY KEVIN RITCHIE

Pete Zuccarini has spent the past three decades working as a DP and cameraman on docs and narrative features requiring tricky underwater shoots. After working with Hollywood directors such as Ang Lee (*Life of Pi*), Sean Penn (*Into the Wild*) and Wes Anderson (*The Darjeeling Limited*) on narrative films, continuous innovation in camera and lighting technologies have drawn him back to the wildlife fold. His latest project is *Bahama Blue*, a six x 60-minute series produced by Parallax Film Productions that will explore a variety of underwater worlds, including pitch-black caves that are home to fish with vestigial eyes that can sense light but cannot see it.

Are you doing anything on this project that you have not done in the past?

One thing I'm interested in is mini-cams. We're doing one story that will take place in the mangrove environment. Mangroves are aquatic plants with arching, looping roots that form an underwater jungle, estuary and nursing ground for fish and invertebrates like lobster, snapper, crabs, baby sharks and octopus. We now have camera systems that we can move between these roots.

In the past when I was shooting film in this



environment, I was doing nice moves through two or three roots at a time with a lens we could poke through. Now we have cameras we can put in underwater housings that are a couple inches in diameter and do point-of-view shots or track along with a small animal with a powerful sensor of up to 2K resolution.

How have mini-cams changed the way you film large creatures, such as sharks?

Almost all animals size things up in a way that relates directly to mass. For example, if you're shooting a

large shark with a Red Epic in housing, your body and the camera together create a presence in the water animals are extremely aware of. The way our bodies and cameras move through the water has a lot to do with whether animals are going to continue to engage in certain behaviors. The smaller the form, the more likely the camera is to go unnoticed.

Even a GoPro on a stick while you're in the water makes a huge difference. Strangely, you'd think just by being there you're already interfering, but many animals are concerned about, how close is this large mass to me? If you swim with a full-sized camera up to a large shark it will wince away. A six-foot stick with a camera on it loses its threatening edge. It's not part of me anymore.

How are these cameras impacting storytelling in wildlife?

I spent the first eight to 10 years of my career doing primarily wildlife and the next eight years doing primarily feature films. I'm returning to more wildlife work over the next few years. Now that such a small camera gives such a high quality image without having to burn through high costs in film and processing, we can be more experimental. •

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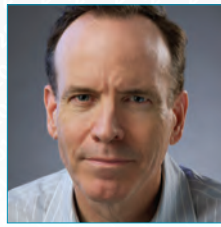
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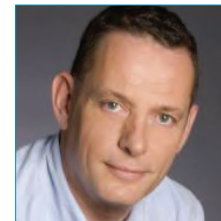
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"NOBODY'S PERFECT" COMING TO AMERICA

BY KELLY ANDERSON

Bunim/Murray is bringing a dating format with a twist to the U.S.

U.S. prodco Bunim/Murray Productions has partnered again with Israel's Armoza Formats, licensing the factual dating format *Nobody's Perfect* for the U.S.

In the series, couples reveal their secrets on the first date, to find out if up-front honesty is the best policy for forming a relationship.

The format was created by Israeli prodco Buzz Productions in partnership with Armoza Formats, and has also been picked up by Endemol in the Netherlands, Odeon in Germany, and Aito in Finland.

Bunim/Murray has previously collaborated with Armoza on the scripted series *Screenz* and *Whose Closet Is it Anyway* with Denver & Delilah, the indie prodco set up by actor and activist Charlize Theron.

"Dating formats continue to be some of the most beloved reality shows on air, and it's rare to find a new spin on them," said Gil Goldschein, president of Bunim/Murray Productions, in a statement.

"*Nobody's Perfect* will connect with audiences and surprise them with its candid approach to love. We continue to look to partners like Armoza Formats to bring new and unexpected formats to the U.S."

"The format offers an alternative to the usual dating process, turning the genre on its head and opening it up to new audiences," added Avi Armoza, CEO of Armoza Formats.

ANDY ROWE HEADS TO HAT TRICK

Veteran entertainment format producer Andy Rowe has joined UK prodco Hat Trick Productions.

Rowe's making the move from Endemol-owned Initial, with whom he launched *Total Wipeout* in the UK and produced six seasons of the series. Other series he launched and ran for Endemol include *The Kids are All Right* and *101 Ways to Leave a Gameshow* for BBC1, and *Golden Balls* and *Prize Island* for ITV.

Also, Rowe has worked as a series producer for the BBC, Watchmaker, Tiger Aspect, RDF and Outline Productions.

"I am more than a little excited about joining David [Young, a format creator who has recently rejoined the prodco to develop projects] and Jimmy [Mulville, MD] at Hat Trick, a wonderful company with a fantastic pedigree," said Rowe. "This also presents a thrilling opportunity for us to develop bold and original new shows. It will be lots of fun and a delicious challenge." **Barry Walsh**

Banijay Finland names new CEO

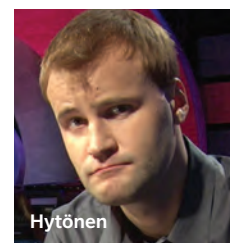
BY KEVIN RITCHIE

Banijay Group has rebranded Nordisk Film TV's Finnish company Solar Television as Banijay Finland, and named Joonas Hytönen (pictured) as its CEO, effective September 2.

Formerly the head of entertainment at Moskito, Hytönen's credits include Finnish versions of *Dancing on Ice*, *Survivor*, *Kitchen Nightmares*, *Dinner Disasters*, *Reality Queens of the Jungle* and *Connected*. He has also worked as an on-air host for several primetime TV shows in the region, including MTV3's *The Joonas Hytönen Show*.

"Nordisk Film TV and Banijay Group have a fantastic ambition for future growth within the Finnish market," he said in a statement. "These plans are exciting and credible because they are based on experience, an appetite to innovate and great relationships. I am motivated by the challenge to work with some of the very best industry talent."

Banijay Finland's slate includes primetime fare such as *Voice of Finland*, *Voice Kids*, *Lost Without a Trace*, *Home of the Year* and *Top Chef*. •





The Baron of Style

AND ONE MORE THING

BY KELLY ANDERSON

A new male-skewing cable network is set to land on U.S. airwaves on September 23, with the launch of the NBCUniversal-owned Esquire Network. Making its debut on the net in November is *How I Rock It*, a style-centric series fronted by former NBA player Baron Davis, who also serves as exec producer for the show and is almost as well known for his beard and sartorial style as he is for his 13 years in the NBA. Extending its focus beyond clothes, the series is a window into the world of the tasteful man. Episodes will feature actor Jason Lee, director-producer Paul Feig, and fashion designer Waraire Boswell.

Usually retired players end up as sports broadcasters. What attracted you to a show about personal style?

I love to dress. I love going out, dressing up and just bringing my style and flavor everywhere I go. To be able to host a show like this, I wanted to set myself apart from what everyone else is doing. I know that [sports] announcing is the most traditional way but I felt – [in terms of] where sports is and where we are as individuals – that style is of the essence right now. We're at the right moment in time to capture that.

What can you tell me about the show?

I feel like this show is cutting edge. It's about style, personality and really connecting to a new generation. *How I Rock It* is definitely a show people are going to want to tune in to, to be inspired and to really find their place in style and culture.

Did you feel a heavy responsibility in being the face for one of the first shows on a new network, particularly one with an historic brand behind it?

[With] *Esquire* being one of the premiere magazines, and having a great history, I do feel a great responsibility, but also it's a lot of fun. It's fun to be a part of something in a new frontier.

The pilot explains how basketball players' style changed after NBA commissioner David Stern's mandatory dress code (in which players had to dress conservatively before and after games and at press conferences). Did it force you to consider your own style?

Yeah, I would say before the David Stern era, the NBA was caught in between professional [attire] and hip hop, and it was two ends of a spectrum. When Stern implemented the dress code, it forced us all to use our creativity and become classier at the same time. I remember there was a lot of backlash, but I was thinking, now you'll be able to really see who has style and flavor. I was really advocating for it because it would create a better environment for the league in general.

You tweeted about making a documentary about the Drew League, the organized exhibition tournaments in LA. What are you trying to capture with that film?

I want to bring people a little closer to the impact of basketball in the inner city and what that can do for a community and a culture. In this documentary, it's really a stylistic view of inner city Pro-Am basketball and all the people and players that make it possible. •

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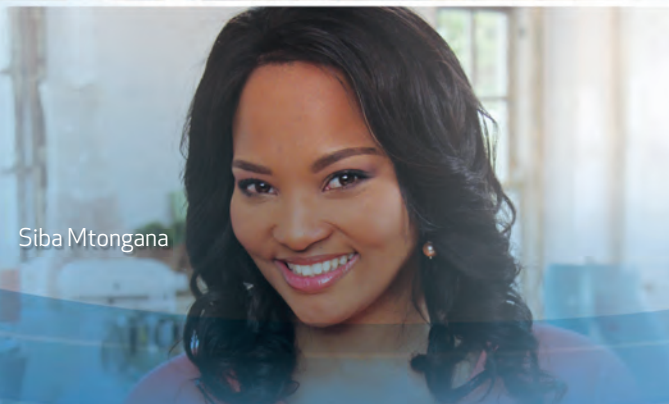
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